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CARMINA MELODA:

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SONG BOOK FOR SCHOOLS AND SEMINARIES,

INCLUDING

A COMPLETE ELEMENTARY COURSE, BY A. N. JOHNSON,

A LARGE COLLECTION OF NEW SONGS, BY J. C. JOHNSON,

AND

CHORALS FOR ELEMENTARY PRACTICE, BY WILLIAM TILLINGHAST.

EDITED BY J. C. JOHNSON,

TEACHER OF MUSIC, AND AUTHOR OF "BANKS OF THE RHINE," "JUVENILE ORATORIOS," "PALACE OF INDUSTRY." "PESTALOZZIAN SCHOOL SONG BOOK," &c.

BOSTON:

PUBLISHED BY OLIVER DITSON AND COMPANY,

277 WASHINGTON STREET.

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1795

Entered, according to Act of Congress, in the year 1855, by
J. C. JOHNSON,
in the Clerk's Office of the District Court for the District of Massachusetts.

PREFACE.

PUBLISHER'S PREFACE.

The publishers present to teachers, in the "CARMINA MELODA," or "Melodious Songs," the result of the united labor of three gentlemen, each of whom has had extensive experience in the musical instruction of youth.

The elements have been prepared by Mr. A. N. JOHNSON, well known throughout the country as the author of a number of valuable musical works, and also as a successful conductor of musical conventions, in which capacity he has been brought in contact with a large number of teachers. He is, therefore, eminently fitted to prepare elements which will meet the wants of those teachers.

In connection with the elements, will be found a number of songs, arranged expressly for note-reading, and rendered as melodious as possible under the circumstances. Teachers and pupils will find them very agreeable substitutes for the dry exercises and black-board lessons, often necessarily introduced into a singing school course.

A "first-rate" juvenile song must, as a general thing, be sprightly, have considerable rhythmical variety, and in consequence, be difficult to read by note. Sacred music, on the contrary, may be at once good and easy.

The collection of Chorals furnish to the teacher a large field for elementary practice, and, many of them, will be found to be good tunes to be sung at the commencement and end of schools. They are contributed by Mr. WM. TILLINGHAST, a well-known and successful teacher of Western New York.

The collection of songs has been prepared by Mr. J. C. JOHNSON, who also edits the work. These songs with a very few exceptions, are entirely new, the words being composed, and music composed or arranged, expressly for the book.

Mr. Johnson is both a poet and a musician, and has been very successful, in his collections of songs, in avoiding that uniformity of style, which almost invariably accompanies a series of original compositions. The melodies, in his portion of the book, are partly his own, and partly taken from the works of the great masters, while the poetry assumes the style and character of the music used at the time. Songs of his composition constitute the larger portion in the Pestalozzian, and other School Song Books, in his various Cantatas, or Floral Concert Books; and are some of the favorite songs in Mason's Song Book of the School-room, and Primary School Song Book. He has also, for some years, provided the songs for the Boston City Celebration on the 4th of July.

On the whole, the publishers believe that the Carmina Meloda, the work of three experienced teachers, will be found, as a musical text-book to be superior to any of its predecessors.

PREFACE TO THE ELEMENTS.

It is presumed that all who use this book in teaching, will be, themselves, familiar with the "theory," of the elements of music. Extensive directions as to the use of the book, would be superflous. It is sufficient to suggest that the teacher, taking up each chapter in order, should explain the subject of language. After this, it would be well to read the text of the chapter to the school, and, either then, or after practicing a number of exercises, to ask the printed questions, and such others as may occur to the mind.

Connected with the first portion of the elements, will be found a number of easy tunes, sufficient for illustration and practice. Mr. Tillinghast's Chorals will furnish abundant material for practice, in connection with the different keys, after explaining the key of G, the school may practice the chorals in that key, and so in the rest of the keys.

The easier songs in the collection will also serve for note practice.

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ELEMENTARY PRINCIPLES.

CHAPTER I.

The SCALE is composed of EIGHT musical tones.

The tones of the scale are named ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

The Italian syllables Do, Re, Mi, Fa, Sol, La, Si, Do, (pronounced *Doe*, *Ray*, *Me*, *Fah*, *Sole*, *Lah*, *See*, *Doe*,) are used in singing the scale.

How many tones compose the scale? What is the name of the first tone of the scale? Ans. ONE. What is the name of the second tone of the scale? The Third? Fourth? Fifth? Sixth? Seventh? Eighth? What syllable is used when ONE is sung? Ans. Do. What syllable is used when TWO is sung? Three? Four? Five? Six? Seven? Eight?

NOTE TO THE TEACHER.

The teacher must now sing the tones of the scale, requiring the pupils to imitate him, continuing the exercise until the class generally, can sing them accurately.

CHAPTER II.

The tones of the scale are represented by characters placed upon a series of lines and spaces, called the STAFF.

The lowest line of the staff, is called the FIRST LINE.

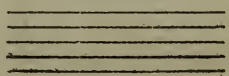
The line of the staff next above the lowest line, is called the SECOND LINE.

The middle line of the staff, is called the THIRD LINE.

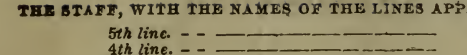
The line next below the highest line of the staff, is called the FOURTH LINE.

The highest line of the staff, is called the FIFTH LINE.

THE STAFF.



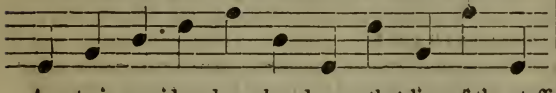
THE STAFF, WITH THE NAMES OF THE LINES APPENDED.



What is the name of the lowest line of the staff? What is the name of the line of the staff, next above the lowest line? What is the name of the middle line of the staff? What is the name of the line of the staff, next below the highest line? What is the name of the highest line of the staff? How many lines compose the staff?

NOTES.

THE STAFF, WITH NOTES PLACED UPON THE LINES.



A note is considered as placed upon that line of the staff upon which the head or bulb rests,

Upon which line of the staff in the above example, is the first note placed? Ans. Upon the FIRST LINE. Upon which line of the staff in the above example, is the second note placed? The third note? The fourth note? The fifth note? The sixth note? The seventh note? The eighth note? The ninth note? The tenth note? The eleventh note?

The space between the first and second lines of the staff is called the FIRST SPACE.

The space between the second and third lines of the staff is called the SECOND SPACE.

The space between the third and fourth lines of the staff is called the THIRD SPACE.

The space between the fourth and fifth lines of the staff is called the FOURTH SPACE.

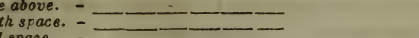
What is the space between the first and second lines of the staff called? Ans. The FIRST SPACE. What is the space between the second and third lines of the staff called? What is the space between the third and fourth lines of the staff called? What is the space between the fourth and fifth lines of the staff called?

The space below the first line is called the SPACE BELOW THE STAFF, or more commonly, for the sake of brevity, the SPACE BELOW.

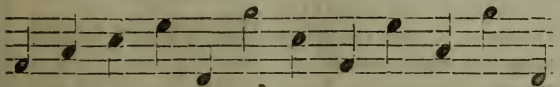
The space above the fifth line, is called the SPACE ABOVE THE STAFF, or more commonly, for the sake of brevity, the SPACE ABOVE.

THE STAFF, WITH THE NAMES OF THE SPACES APPENDED.

The space above. –
The fourth space. –
The third space. –
The second space. –
The first space. –
The space below. –



THE STAFF, WITH NOTES PLACED UPON THE SPACES.

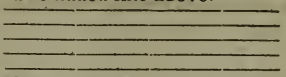


Upon which space is the first note in the above example placed? Ans. Upon the FIRST SPACE. The second note? The third note? The fourth note? The fifth note? Ans. Upon the SPACE BELOW. The sixth note? Ans. Upon the SPACE ABOVE. The seventh note? The eighth note? The ninth note? The tenth note? The eleventh note? The twelfth note?

A short line placed below the staff is called the ADDED LINE BELOW THE STAFF, or more commonly, for the sake of brevity, the ADDED LINE BELOW.

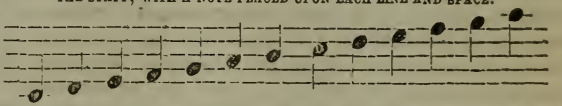
A short line placed above the staff is called the ADDED LINE ABOVE THE STAFF, or more commonly, for the sake of brevity, the ADDED LINE ABOVE.

The added line above. ——



The added line below. ——

THE STAFF, WITH A NOTE PLACED UPON EACH LINE AND SPACE.



Where is the first note in the above example placed? Ans. Upon the ADDED LINE BELOW. The second note? Ans. Upon the SPACE BELOW. The third note? Ans. Upon the FIRST LINE. The fourth note? Ans. Upon the FIRST SPACE. The other notes?

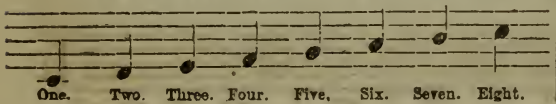
NOTE TO THE TEACHER. If there is any peculiar difficulty in acquiring a fluent knowledge of the musical notation in general use, it must be in familiarizing the eye to the places of the notes upon the staff. Although it is difficult to imagine why a child or an adult, whose intellectual faculties are sufficiently developed to appreciate and remember the twenty six differently shaped characters which represent the letters of the alphabet, should find any difficulty in comprehending such facts, as that a note placed upon the second line represents FIVE of the scale, a note upon the first space, FOUR, &c. yet books have been

issued with *New notations* under the apprehension on the part of their authors, that the necessity of learning the lines and spaces which represent the tones of the scale, presents an insurmountable obstacle to the learner. It is believed that the thorough study of this chapter, will render the pupils so familiar with the staff, that little or no difficulty will be experienced, in reference to it, in the subsequent lessons.

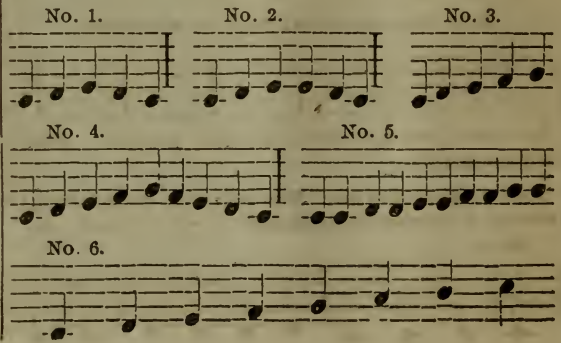
CHAPTER III.

A note placed upon the *added line below*, represents ONE.
A note placed upon the *space below*, represents TWO.
A note placed upon the *first line*, represents THREE.
A note placed upon the *first space*, represents FOUR.
A note placed upon the *second line*, represents FIVE.
A note placed upon the *second space*, represents SIX.
A note placed upon the *third line*, represents SEVEN.
A note placed upon the *third space*, represents EIGHT.

THE SCALE, REPRESENTED UPON THE STAFF.



NOTE TO THE TEACHER. Question thoroughly, as follows, "How is one represented upon the staff?" (Ans. By a note placed upon the added line below.) "How is two represented?" &c, continuing the exercise until the manner in which the tones of the scale are represented upon the staff is perfectly understood. Then require the pupils to sing the following exercises, questioning thoroughly in reference to each as follows: "What tone of the scale does the first note represent?" &c. &c., and occupying time enough in singing each note, to give every pupil an opportunity to think what tone of the scale the note represents.



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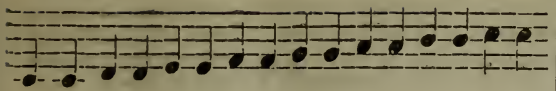


CHAPTER IV.

Lines drawn perpendicularly across the staff are called BARS.

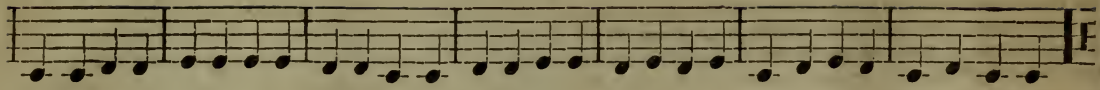
The spaces between the bars represent MEASURES.

How many bars are there in the above example? How many measures?

NOTE TO THE TEACHER. The design of the following exercises is to render the pupils familiar with the staff. An idea of time can also be imparted, by calling attention to the fact that there is an equal number of notes in each measure, and requiring the pupils to make the tones of equal length. Many teachers attach too much importance to *beating* the time. It may be questioned whether the motions of the hand are any assistance in marking time, to the one whomakes them. The all important point is to impart to the pupil the ability to mark the time accurately in his mind. Unless he can keep time mentally, he cannot make the motions of the hand correctly, and if he can so divide the time mentally that he makes the motions of the hand correctly, he can keep time accurately without making motions of the hand at all. Motions of the hand, "or beating time," as it is usually called, are necessary, in order that the teacher may know that his pupils are dividing the time correctly in their minds, but such hand motions are no aid in keeping time, to the pupils themselves. In the following exercises, endeavor to make the pupils sing each tone of equal length, but do not require them to beat time. In other words, require them to measure the tones mentally, and endeavor to make them all of equal length.

No. 1.

No. 2.



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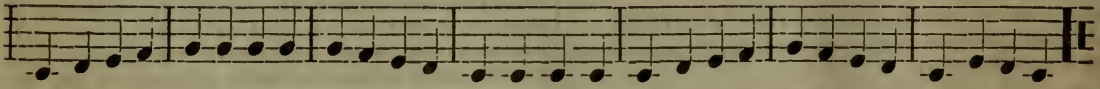

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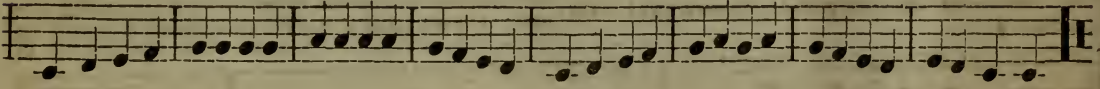

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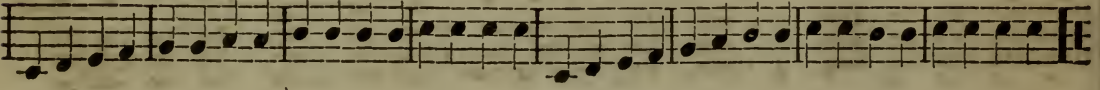


CHAPTER V.

NOTE TO THE TEACHER. If, in practicing the exercises of the forgoing chapter, the pupils have carefully made each note of *equal* length, they have already made some progress in the mental division of time. It should now be explained to them that it is always necessary mentally to divide the time into equal portions, when singing by note. Also, that, as it is important that the teacher should know whether they are accurately computing the time in their minds or not, something must be done which will serve as an index, whereby he can ascertain the operation which their minds are performing. Beating time, gives this index. Do not allow the pupils to entertain the idea that the hand can keep time, but impress upon them, that the mind alone can mark the time accurately, while the motions of the hand merely show the teacher whether the mind is dividing it accurately or not.

BEATING TIME consists in making four equal motions of the hand,—the first being made DOWNWARDS,—the second, towards the LEFT HAND,—the third, towards, the RIGHT HAND,—and the fourth, UPWARDS.

NOTES.

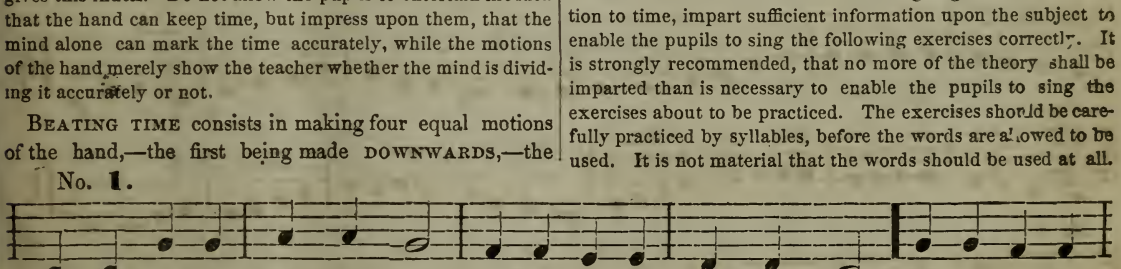
A WHOLE NOTE (𝅝) represents a tone four beats long.

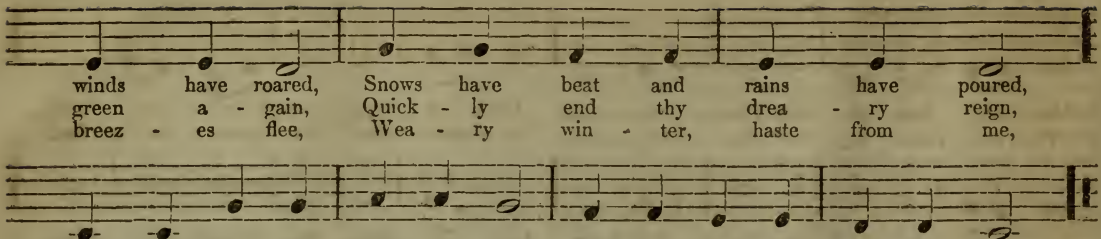
A HALF NOTE (𝅗𝅥) represents a tone two beats long.

A QUARTER NOTE (♩) represents a tone one beat long.

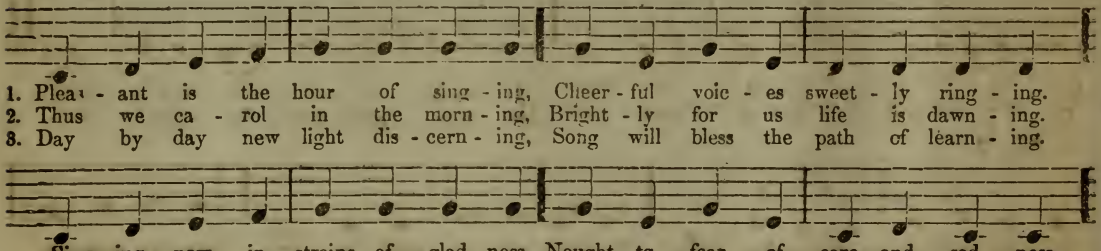
NOTE TO THE TEACHER. The foregoing remarks in relation to time, impart sufficient information upon the subject to enable the pupils to sing the following exercises correctly. It is strongly recommended, that no more of the theory shall be imparted than is necessary to enable the pupils to sing the exercises about to be practiced. The exercises should be carefully practiced by syllables, before the words are allowed to be used. It is not material that the words should be used at all.

No. 1.

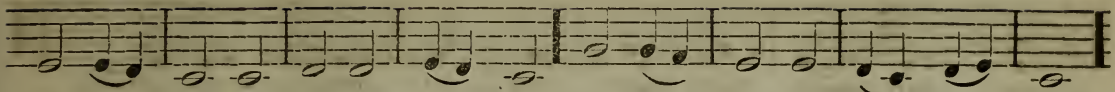



winds have roared, Snows have beat and rains have poured,
green a - gain, Quick - ly end thy drea - ry reign,
breez - es flee, Wea - ry win - ter, haste from me,
Haste thee, win - ter, haste a - way, Far too long has been thy stay.

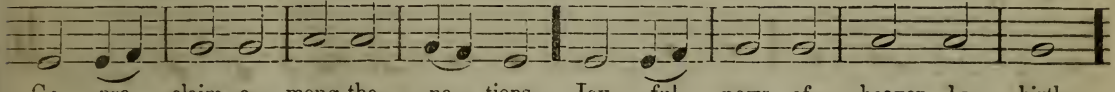
No. 2.


1. Plea - ant is the hour of sing - ing, Cheer - ful voic - es sweet - ly ring - ing.
2. Thus we ca - rol in the morn - ing, Bright - ly for us life is dawn - ing.
3. Day by day new light dis - cern - ing, Song will bless the path of learn - ing.
Sing - ing now in strains of glad - ness, Nought to fear of care and sad - ness.
Thus we ea - rol in the eve - ning, Ev - er more new joys re - ceiv - ing.
Eve - ry - where sweet mu - sic ring-ing, Na - ture ev - er - more is sing - ing.

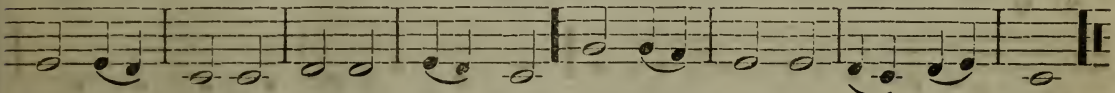
No. 3.



1. Men of God go take your sta - tions, Dark-ness reigns through-out the earth,
2. When ex - posed to fear - ful dan - gers, Je - sus does his own de - fend.

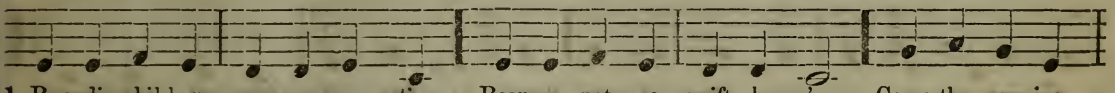


Go pro - claim a - mong the na - tions, Joy - ful news of heaven - ly birth.
Borne a - far 'midst foes and stran - gers, Je - sus will ap - pear your friend:



Bear the ti-dings, bear the ti - dings, Ti - dings of the Sa - viour's worth.
He is with you, he is with you, He will guide you to the end.

No. 4.

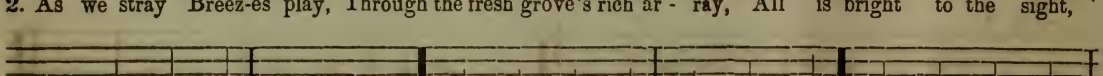


1. Bounding bil-lows, cease your mo - tion, Bear me not so swift - ly o'er, Cease thy roar-ing,
2. Far I go where du - ty leads me, Far a - cross the troubled deep, Where no stranger's

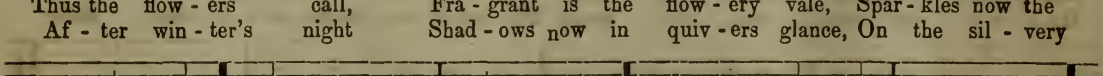
foam-ing o - cean, Cease thy roar-ing, foam-ing o - cean, I will tempt thy rage no more.
ear can heed me, Where no stranger's ear can heed me, Where no eye for me shall weep.

No. 5.

1. Smiling May comes in play, Mak - ing all things fresh and gay, From the hall, come you all,
2. As we stray Breez-es play, Through the fresh grove's rich ar - ray, All is bright to the sight,

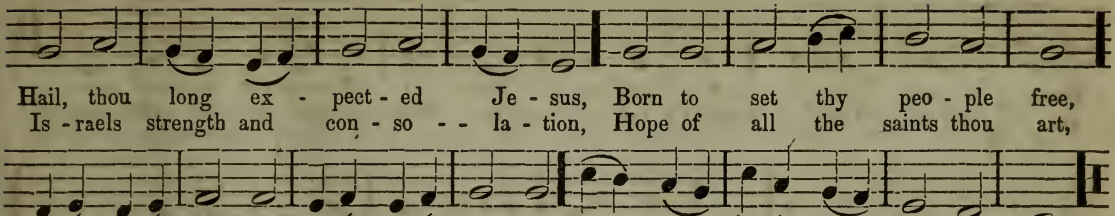


Thus the flow - ers call, Fra - grant is the flow - ery vale, Spar - kles now the
Af - ter win - ter's night Shad - ows now in quiv - ers glance, On the sil - very

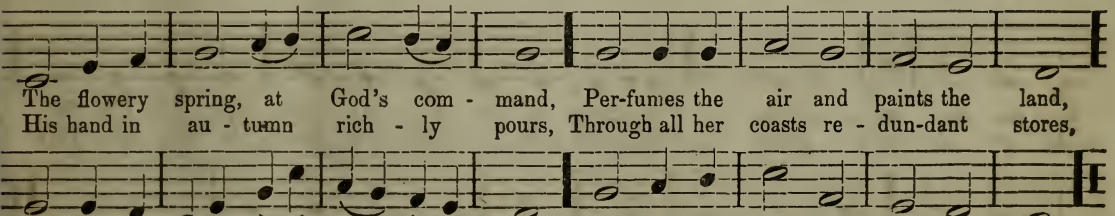


dew - bright vale, Mu - sic floats, in soft notes, From sweet war - blers' throats.
foun - tain dance, In - sects bright, sail in light, Charming to the sight.

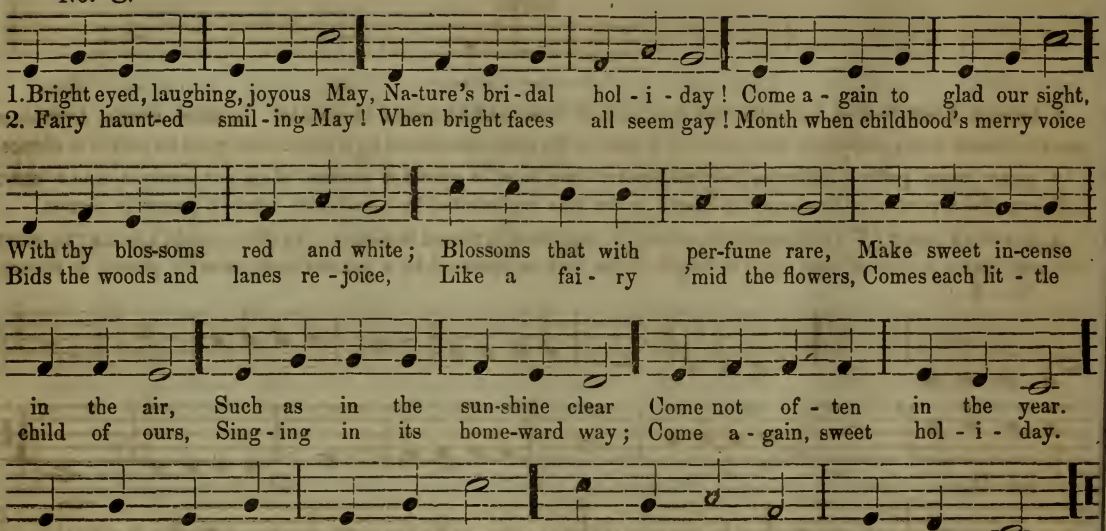
No


Hail, thou long ex - pect - ed Je - sus, Born to set thy peo - ple free,
Is - raels strength and con - so - - la - tion, Hope of all the saints thou art,
From our sins and fears re - lease us, Let us find our rest in thee.
Long de - sired of eve - ry na - tion, Joy of eve - ry wait - ing heart.

No. 7.

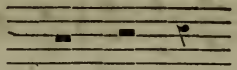

The flowery spring, at God's com - mand, Per-fumes the air and paints the land,
His hand in au - tumn rich - ly pours, Through all her coasts re - dun-dant stores,
The sum-mer rays with vig - or shine, To raise the corn and cheer the vine.
And win-ters, soft - ened by his care, No more the face of hor - ror wear.

No. 8.


1. Bright eyed, laughing, joyous May, Na-ture's bri - dal hol - i - day! Come a - gain to glad our sight,
2. Fairy haunt-ed smil - ing May! When bright faces all seem gay! Month when childhood's merry voice
With thy blos-soms red and white; Blossoms that with per-fume rare, Make sweet in-cense
Bids the woods and lanes re - joice, Like a fai - ry 'mid the flowers, Comes each lit - tle
in the air, Such as in the sun-shine clear Come not of - ten in the year.
child of ours, Sing - ing in its home-ward way; Come a - gain, sweet hol - i - day.
Bright eyed, laugh - ing, joy - ous May! Come a - gain some hol - i - day.

CHAPTER VI.

RESTS.

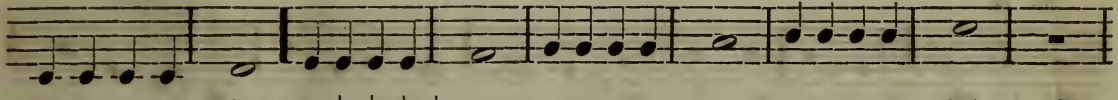


A WHOLE REST (—▬—) indicates that four beats of time must be passed in silence. In other words, A WHOLE REST indicates that a portion of time, equal in length to the tone represented by a whole note, must be passed in silence.

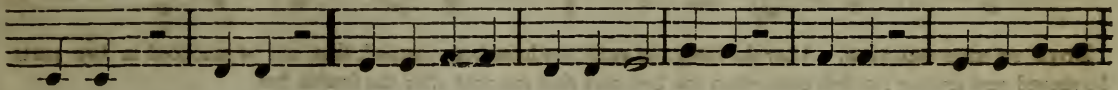
A HALF REST (—▀—) indicates that two beats of time must be passed in silence. In other words, a HALF REST indicates that a portion of time equal in length to the tone represented by a half note, must be passed in silence.

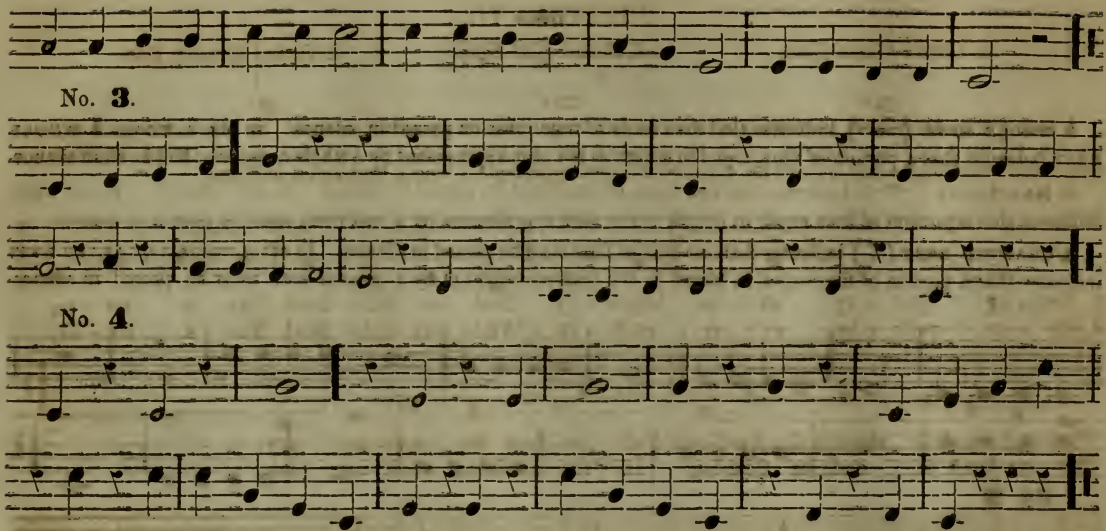
A QUARTER REST (𝄽) indicates that one beat of time must be passed in silence. In other words, a QUARTER REST indicates that a portion of time equal in length to the tone represented by a quarter note, must be passed in silence.

No. 1.



No. 2.





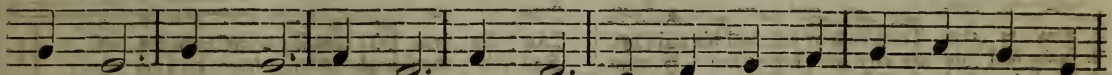
NOTE TO THE TEACHER. After the foregoing exercises have been learned, they can be practiced in two parts, the second part singing the first note, when the first part sing the note after the double bar.

CHAPTER VII.

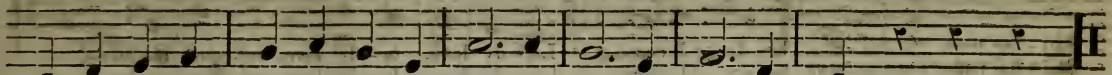
A Dotted Whole Note. A Dotted Half Note. A Dotted Quarter Note.

A note with a dot after it, represents a tone one half longer than the tone represented by the same note without the dot. Thus a DOTTED WHOLE NOTE represents a tone six beats long,—a DOTTED HALF NOTE represents a tone three beats long,—and a DOTTED QUARTER NOTE represents a tone a beat and a half long.

No. 1.

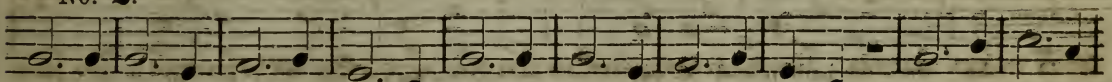


1. Ev - er light - ly, ev - er bright - ly Doth our child - hood like a riv - er,
2. Ev - er swift - ly, ev - er swift - ly While our child - hood like a riv - er,

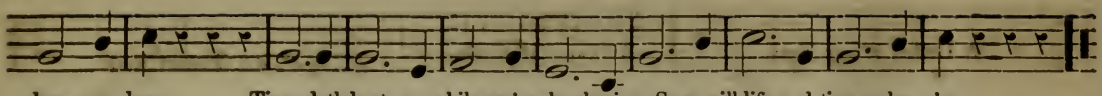


Flow-ing smoothly through the mead-ows, Fair re - flect the sum - mer sky.
Ere we think it, ends its flow-ing, In the swell-ing, swell - ing sea.

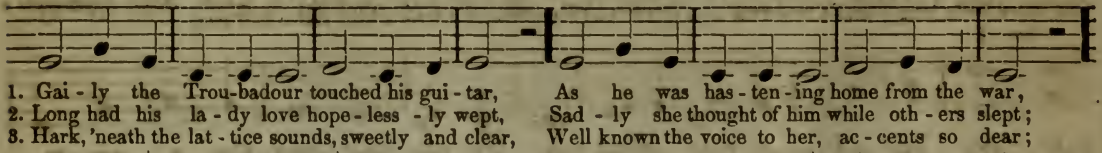
No. 2.



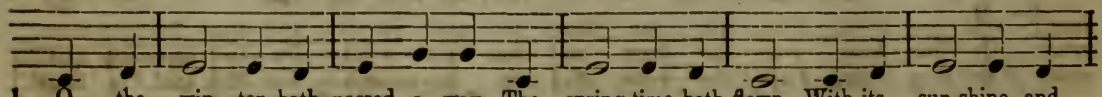
1. Hark, how loud the bells are swell-ing, All their tongues of i - ron tell - ing, Now tis mid night's
2. Powerless are we while we're sleep-ing, Yet the an - gels watch are keep-ing, Peace-ful rest we

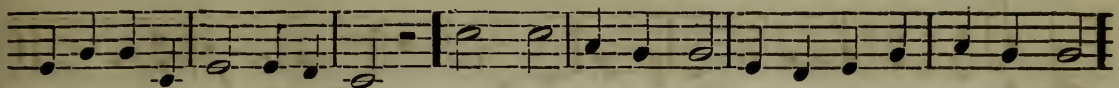

drea - ry hour, Time doth hast - en while we're slumbering, Soon will life and time be o'er.
till the day, Trustful, hope-ful on we're wand'ring, Heaven will guide us by the way.

No. 3.

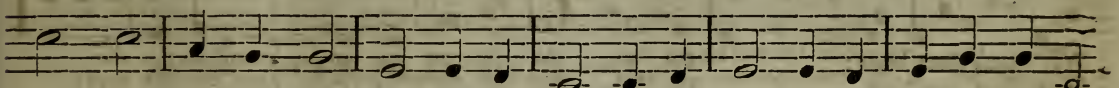

1. Gai - ly the Trou-badour touched his gui - tar, As he was has - ten - ing home from the war,
2. Long had his la - dy love hope - less - ly wept, Sad - ly she thought of him while oth - ers slept;
3. Hark, 'neath the lat - tice sounds, sweetly and clear, Well known the voice to her, ac - cents so dear;
Sail - ing from Pal - es - tine, la - dy I come, La - dy love, la - dy love, wel-come me home.
Sail - ing from Pal - es - tine, la - dy I come, La - dy love, la - dy love, wel-come me home.
Yes, 'tis the Trou - ba - dour, blithe-ly he comes, La - dy love, la - dy love, wel-come me home.

No. 4.

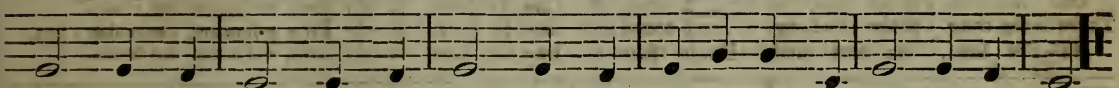

1. O the win - ter hath passed a - way, The spring-time hath flown, With its sun-shine, and
2. O the ro - ses in rich ar - ray, With sweet Co - lum - bine, And the bees at their
3. Now the mowers grasp their shin-ing blades, And shout as they sing, Hark, the water - fall in



mer-ry play, And sweet flow'ring thorn, Haste, then, summer come, Make each in-sect's bu-sy hum,
bus-y play, By far spreading vine, These, O summer, all Lis-ten to thy gen-tle call,
dis-tant glade, And birds loudly sing, Come, then, all a-gree, Swell the tuneful har-mo-ny.

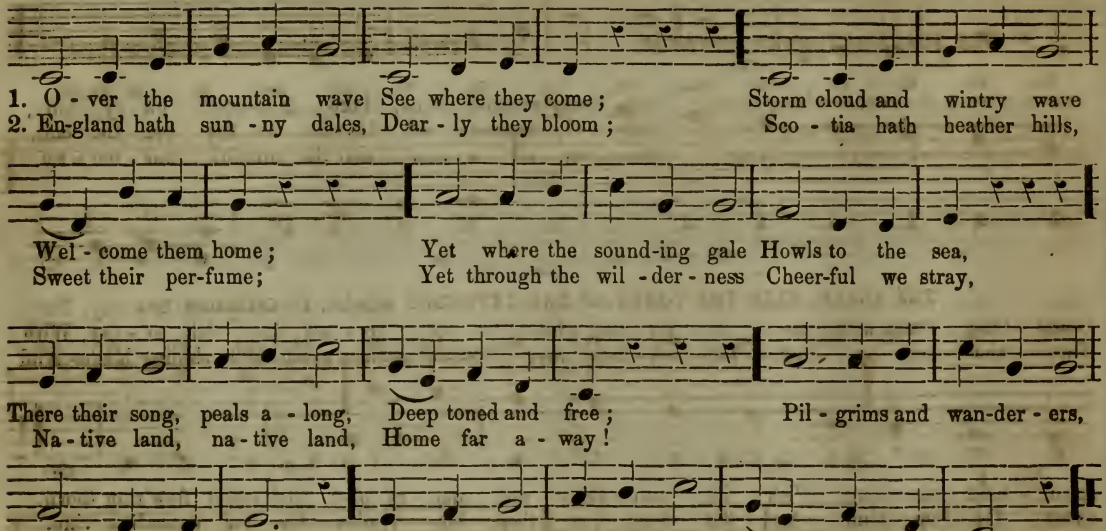


Call with mer-ry voice, Bid all re-joice, O the win-ter hath passed a-way, The
Dwell then, dwell with me In joy and glee, O the ro-ses in rich ar-ray, With
Thro' the hap-py day Till eve-ning ray, Now the mowers grasp their shining blades, And



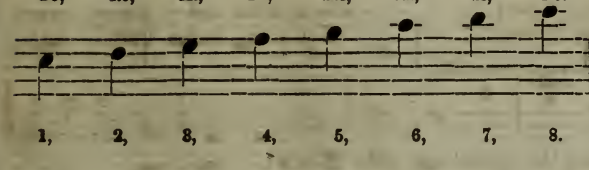
spring-time has flown, With its sun-shine and mer-ry play, And sweet flow'ring thorn.
sweet Co-lum-bine, And the bees at their bus-y play, By far spreading vine.
shout as they swing, Hark! the water-fall in dis-tant glade, And birds loud-ly sing.

No. 5.

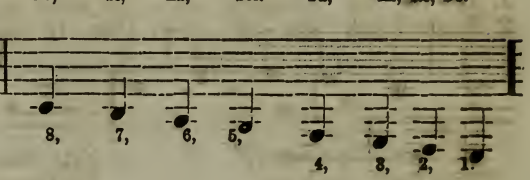

1. O - ver the mountain wave See where they come; Storm cloud and wintry wave
2. En-gland hath sun - ny dales, Dear - ly they bloom; Sco - tia hath heather hills,
Wel - come them home; Yet where the sound-ing gale Howls to the sea,
Sweet their per-fume; Yet through the wil - der - ness Cheer-ful we stray,
There their song, peals a - long, Deep toned and free; Pil - grims and wan-der - ers,
Na - tive land, na - tive land, Home far a - way!
Hith - er we come, Where the free, dare to be, This is our home.

CHAPTER VIII.

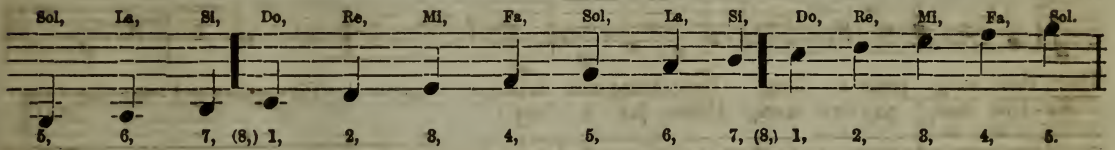
THE SCALE EXTENDED UPWARDS.



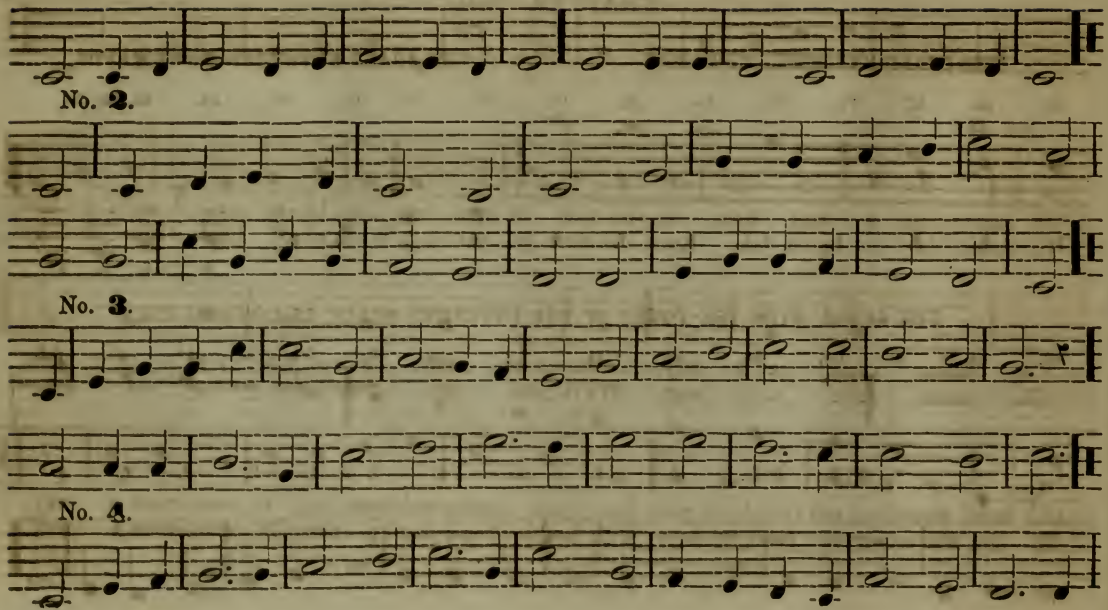
THE SCALE EXTENDED DOWNWARDS.

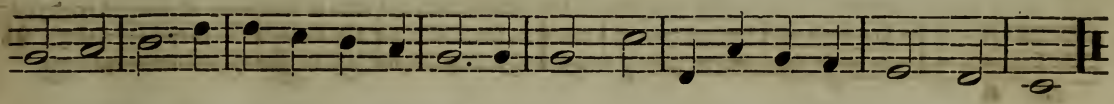


THE SCALE, WITH THE TONES OF THE EXTENDED SCALE, IN COMMOM USE.

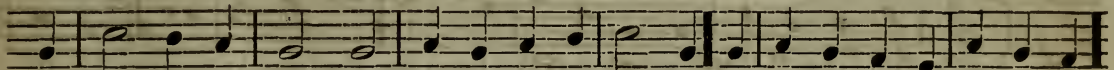


No. 1.

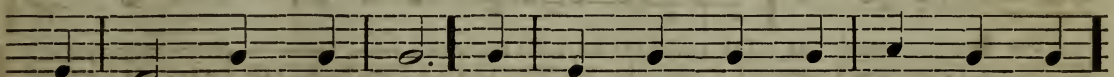

No. 2.
No. 3.
No. 4.



No. 5.



1 Oh, come, come a - way, from la - bor now re - pos - ing, Let bu - sy care A-while for-bear,
2. The bright day is gone, the moon and stars ap - pear-ing, With sil-ver light il-lume the night,

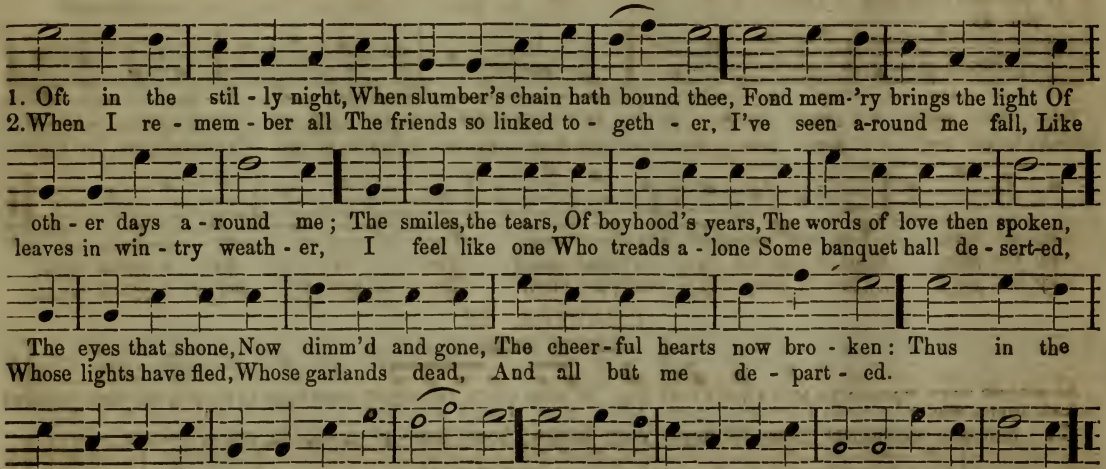


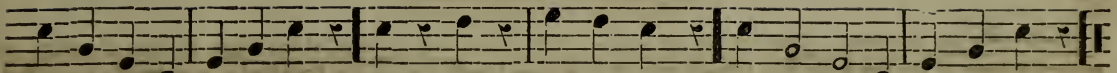
Oh, come, come a - way. Come, come our so - cial joys re - new,
Oh, come, come a - way. We'll join in grate - ful songs of praise

And there, where love and friendship grew, Let true hearts wel-come you, Oh, come, come a - way.
To him who crowns our peace-ful days, With health, hope, hap - pi - ness, Oh, come, come a - way.

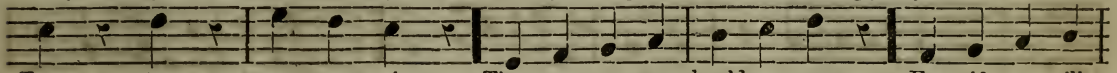
NOTE TO THE TEACHER. The teacher can explain that double bars are used at the close of lines of poetry, to guide the eye. If the line ends with the last note of a measure, the double bar also answers the purpose of a single bar. If the line ends with any other than the last note of a measure, the double bar will be placed within the measure.

No. 6.

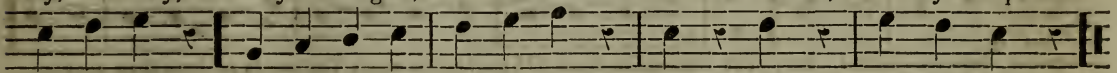




1. 'Tis a les-son you should heed, Try, try, try a - gain, If at first you dont suc-ceed,
2. Once or twice tho' you should fail, Try, try, try a - gain, If at last you should pre-vail,
3. If you find your task is hard, Try, try, try a - gain, Time will bring you your re - ward,



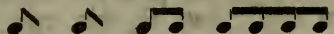
Try, try, try a - gain, Then your cour-age should ap - pear, For if you will
Try, try, try a - gain, If we strive 'tis no dis-grace, Though we may not
Try, try, try a - gain, All that oth - er folks can do, Why with patience



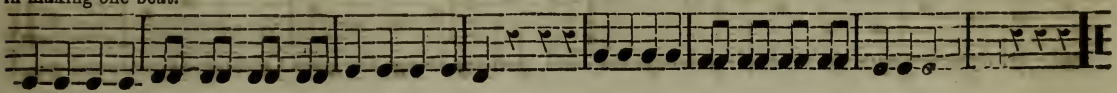
per - se - vere, You will con-quer nev - er fear, Try, try, try a - gain.
win the race, What should you do in that case? Try, try, try a - gain.
may not you? On - ly keep this rule in view, Try, try, try a - gain.

CHAPTER IX.

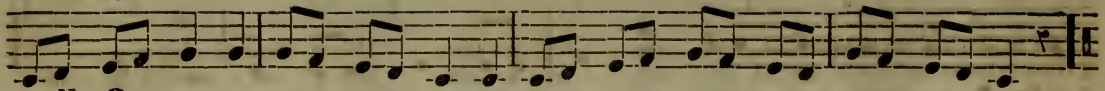
EIGHTH NOTES.



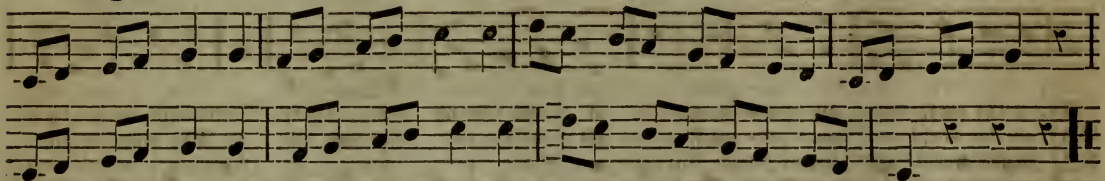
An EIGHTH NOTE represents a tone a half a beat long. In other words, two eighth notes must be sung in the time required in making one beat.



No. 2.



No. 3.



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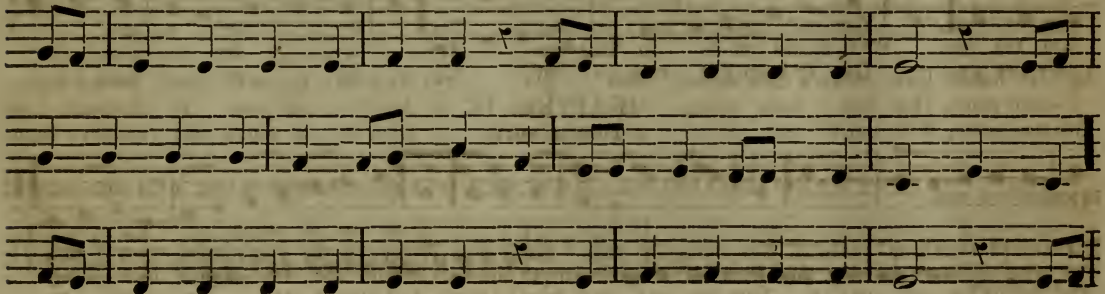
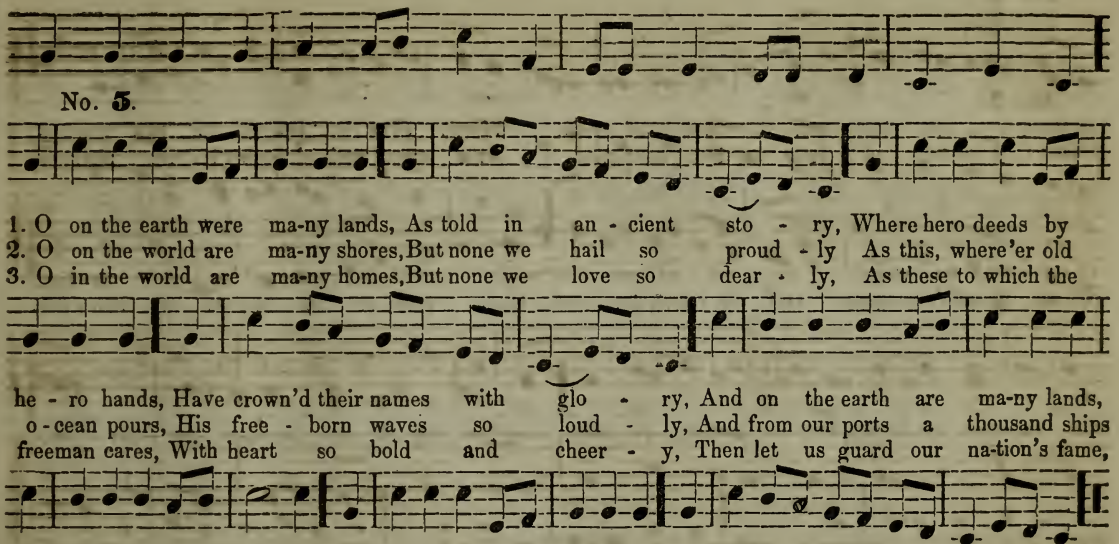
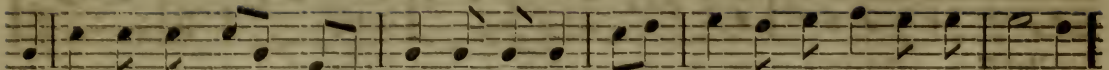
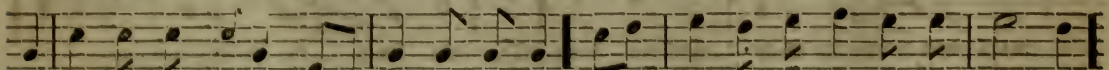



No. 5.
1. O on the earth were ma-ny lands, As told in an - cient sto - ry, Where hero deeds by
2. O on the world are ma-ny shores, But none we hail so proud - ly As this, where'er old
3. O in the world are ma-ny homes, But none we love so dear - ly, As these to which the
he - ro hands, Have crown'd their names with glo - ry, And on the earth are ma-ny lands,
o - cean pours, His free - born waves so loud - ly, And from our ports a thousand ships
freeman cares, With heart so bold and cheer - y, Then let us guard our na-tion's fame,
But crushed beneath op - pres-sion, Yet waiting for that fearful hour, When ends the king's trans - gres - sion.
The brine aside are dash-ing, And from their masts the stripes and stars, Are in the sun - light flash - ing.
And dim its hon - or nev - er, That ages yet may hear its name, And bless it, aye for - ev - er

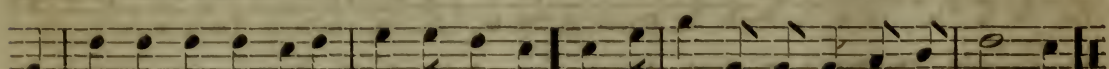
No. 6.



1. A song for our ban - ner, the watch-word recall, Which gave the re-pub - lic her sta-tion,
2. What God in his in - finite wis-dom de-signed, And armed with re - pub - li - can thunder,



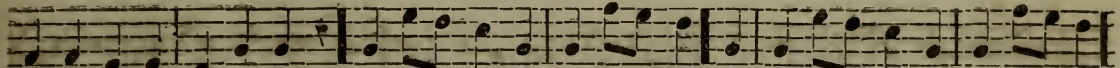
U - ni - ted we stand, di - vid - ed we fall, It made and preserved us a na - tion.
Not all of earth's des-pots and fac - tions combined, Have pow - er to conquer or sun - der.

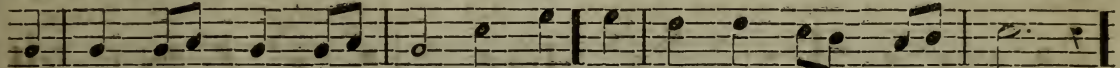


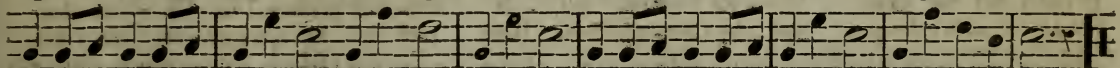
The u - nion of lakes, The u-nion of lands, And the flag of our U-nion for - ev - er.

No. 7.

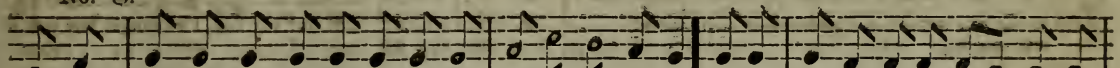
1. When the day with rosy light, In the morning glad appears, And the dusk - y shades of night,
2. Oh, 'tis sweet at early day, Then to climb the mountain side, Where the mer - - ry songsters lay,


Melt a-way in dew-y tears, Up the sun - ny hills I roam, To bid good morrow to the flow'rs,
Sweetly ech-oes far and wide, Noon may have its sun - ny glare, Eve its twilight and its dew;

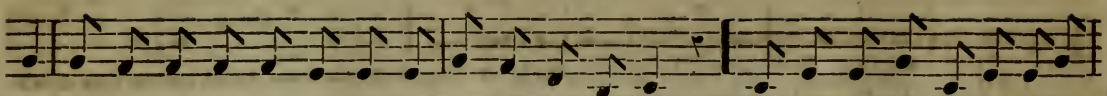

And wa - ken in their high-land home, The min - strels of the bowers.
Night its soft and cool - ing air, But give me morn - ing blue.


Tra, la, la, la, la, la, la, Tra, la, la, Tra, la, la, Tra la, la, la, la, la, la, Tra la, la, la, la.

No. 8.


1. "Will you walk in - to my parlor," Said a spider to a fly, "'Tis the prettiest lit-tle par - lor that

ev er you did spy, You have on - ly got to pop your head with in - side of the door.



2

"Will you grant me one sweet kiss?" said the spider to the fly,
"To taste your charming lips, I've a curiosity;
But if perchance our lips should meet, a wager I would lay,
Of ten to one you would not often let them come away,"
Will you, &c.

3

"For the last time, now I ask you, will you walk in, mister fly?
"No, if I do may I be shot, I'm off, so now good bye!" [fast,
Then up he springs, but both his wings were in the web caught
The spider laughed, "ha! ha! my boy, I've caught you safe at
Will you, &c. [last."

4

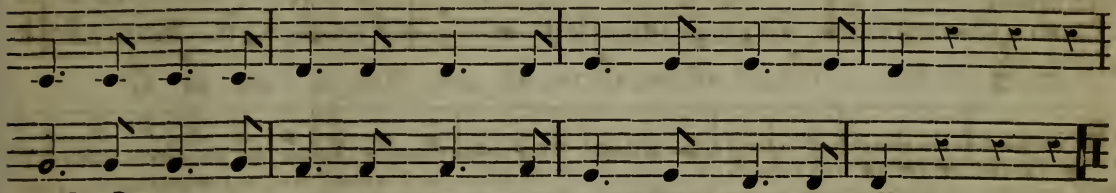
Now all young men take warning, by this foolish little fly,
For pleasure is the spider's web, to catch you it will try;
And although you may think, that advice is quite a bore,
You'r lost if you stand parleying, outside of pleasure's door,
Will you walk out, Mister Fly.

CHAPTER X.

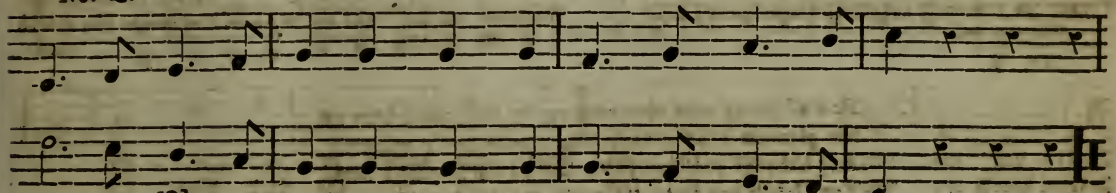
A DOTTED QUARTER NOTE represents a tone a beat and a half long.

NOTE TO THE TEACHER. It will be well to illustrate this by showing the pupils that a dotted quarter note equals three eighth notes in length,—or by carefully impressing upon their minds, that a dotted quarter note ends in the middle of the second beat.

No. 1.



No. 2.



Measures having four beats are called QUADRUPLE MEASURES. Measures having three beats are called TRIPLE MEASURES.

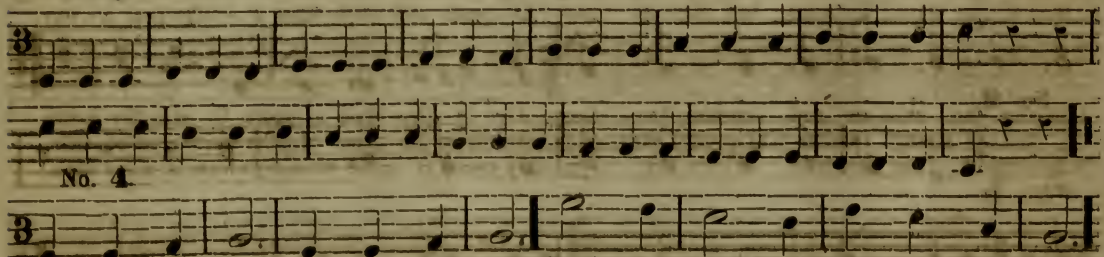
In beating Triple Time, the first beat is made DOWNWARDS, the second beat towards the LEFT HAND, and the third beat UPWARDS.

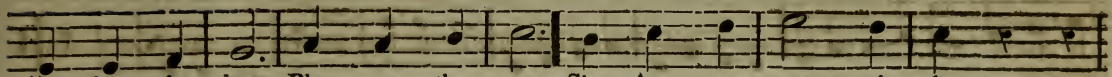
NOTE TO THE TEACHER. Now exercise the pupils in beating triple time. Ere this they have acquired the ability to mark time accurately, and the change in the number of motions will be easily acquired.

Tunes in Triple measure, have a figure 3 placed at the commencement, denoting that there must be three beats in each measure.

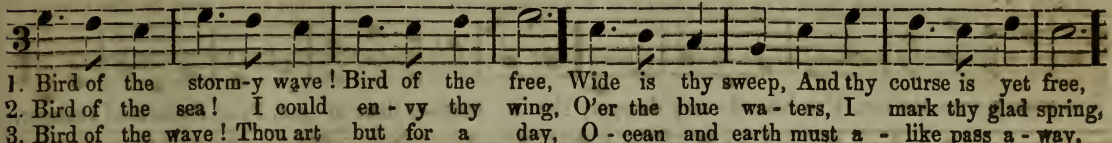
Tunes in Quadruple measure, have a figure 4 placed at the commencement, denoting that there must be four beats in each measure.

No. 3.



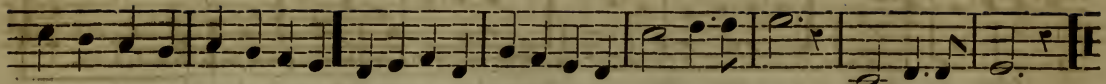

Far from the shore, Ply we the oar, Sing - ing so mer - ri - ly.
Free, free from care, Our spir - its are, Sing - ing so cheer - i - ly.

No. 5.


3
1. Bird of the storm-y wave! Bird of the free, Wide is thy sweep, And thy course is yet free,
2. Bird of the sea! I could en - vy thy wing, O'er the blue wa - ters, I mark thy glad spring,
3. Bird of the wave! Thou art but for a day, O - cean and earth must a - like pass a - way,
Cleaving the blue air and brushing the foam, Air is thy field of sport, O - cean thy home.
I see thy strong pinion as onward they glide, Dash'd by the foam of the white crest-ed tide.
Why should I see thee with en - vi- ous eye, My sweep is more wide, my course is more high.

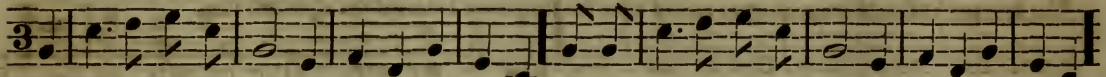
No. 6.

4
1. Now to heav'n our prayers ascending, God speed the right; In a no-ble cause con-tend-ing, God speed the right
2. Be that prayer again re-peat-ed, God speed the right; Ne'er despairing, though de-feat-ed; God speed the right.
3. Patient, firm and per - se-ver - ing; God speed the right; Ne'er th' event nor danger fearing; God speed the right.

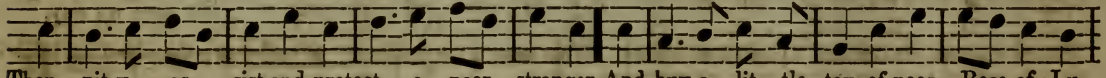


Be their zeal in heaven recorded, With success on earth rewarded, God speed the right, God speed the right.
Like the good and great in sto-ry, If they fail, they fail with glory: God speed the right, God speed the right.
Pains, nor toils, nor tri - als heeding, And in heaven's time succeeding, God speed the right, God speed the right.

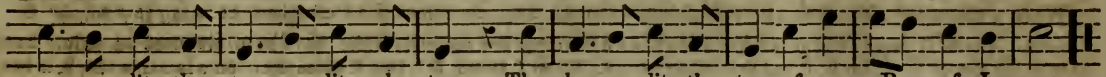
No. 7.



I've come a-cross the sea, I've braved every dan-ger, For a broth-er dear to me, From Swiss land a ranger,

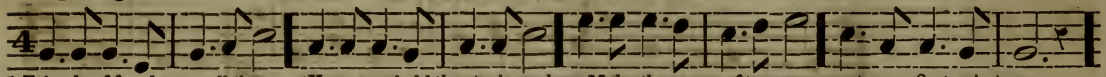


Then pit-y, as - sist, and protect, a poor stranger, And buy a lit - tle toy of poor Rose of Lu -

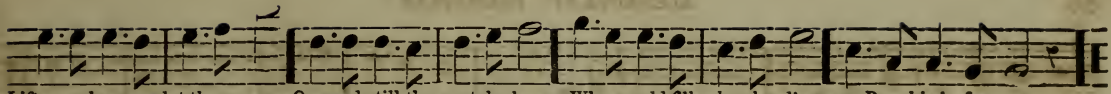


- cerne a lit - tle toy, a lit - tle toy, Then buy a lit - tle toy of poor Rose of Lucerne.

No. 8.



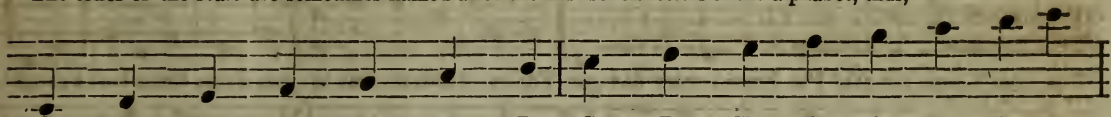
1. Friends of freedom swell the song, Young and old the strain prolong, Make the cause of temperance strong; On to vic-to-ry:
2. Give the aching bo-som rest, Car-ry joy to every breast, Make the wretched drunkard blest, Living so - ber - ly:
~ God of mercy! hear us plead, Help us while we in-ter-cede; Oh, how many bosoms bleed, Heal them speed-i - ly:



Lift your banners, let them wave, Onward still, the wretched save: Who would fill a drunkard's grave, Bear his in-fa - my.

CHAPTER XI.

The tones of the scale are sometimes named after the first seven letters of the alphabet, thus,



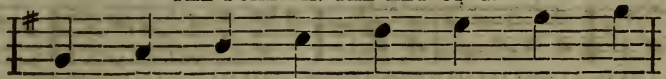
C, D, E, F, G, A, B, C, D, E, F, G, A, B, C,

NOTE TO THE TEACHER. Question as follows: What letter is the first line? What letter is the added line below? &c, &c. Until the pupils are familiar with the letters.

When a character called a SHARP (♯) is placed at the commencement of a tune, the tune is in the KEY OF G.

NOTE. Key of G, means that G is taken as ONE. All the tunes and exercises which have been practiced heretofore have been in the key of C. That is, C has been taken as one. When C is one, D is two, E three, &c. So when G is one, A is two, B is three, &c.

THE SCALE IN THE KEY OF G.

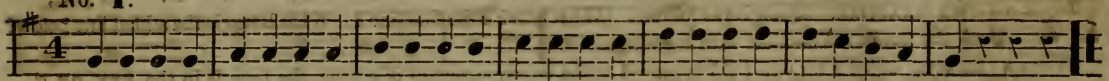


One,	two,	three,	four,	five,	six,	seven,	ight.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do,

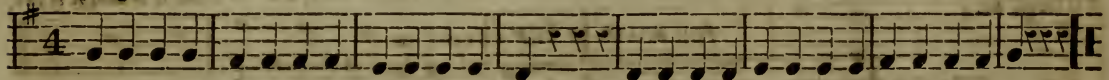
NOTE TO THE TEACHER. The *fact* that in the key of G, G is one, A two, &c, is all that a *singer* needs to know. *Why* it is so, can only be learned by studying the science of Harmony.

The explanations of the transposition of the scale given in many elementary works, are very imperfect, and convey an erroneous idea of the subject. The teacher should either initiate his pupils into the mysteries of the science of Harmony, so that they may understand the subject of the transpositions of the scale properly, or he should attempt no explanation of it at all. The latter course is strongly recommended. If a singer can remember that when one sharp is placed at the commencement, G is one, A is two, &c, and can read the music readily in that key, he has acquired all the knowledge in reference to it, necessary for a *singer* to know. A three years' course of study in the science of Harmony, would not enable him to *sing* any better. As soon as the pupils can sing the following exercises fluently, they have all the knowledge of the key of G, which it is in the least important that singers should have.

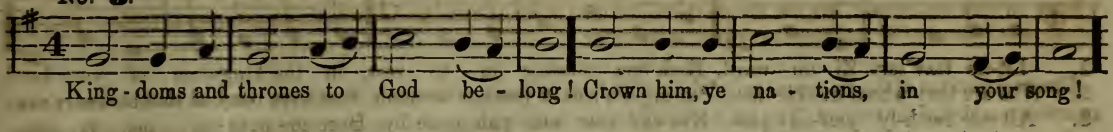
No. 1.



No. 2.

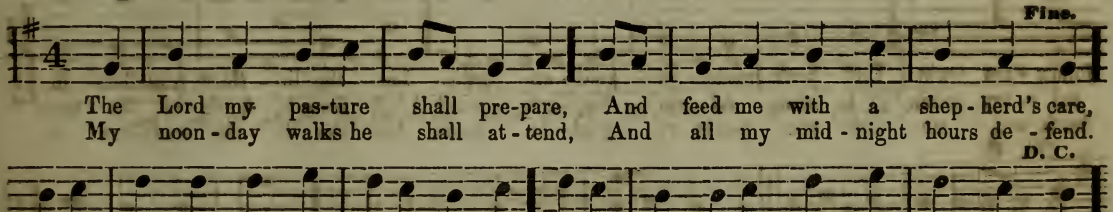


No. 3.



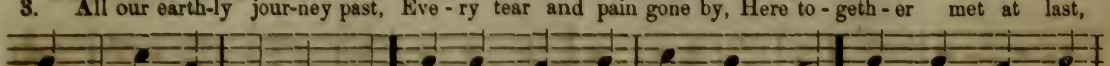
DA CAPO or D. C. means "begin again, and close at *Fine*."

No. 4.

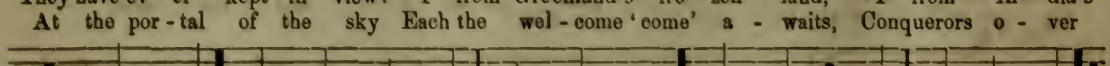


No. 5.

1. Lit-tle trav'lers Zi - on - ward, Each one entering in - to rest, In the king-dom of your Lord,
2. Who are they whose lit - tle feet, Pac-ing life's dark journey through, Now have reached that heavenly seat?
3. All our earth-ly jour-ney past, Eve - ry tear and pain gone by, Here to - geth - er met at last,

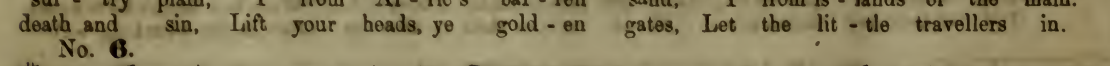


In the mansions of the blest, There to wel - come, Je - sus waits, Gives the crowns his
They have ev - er kept in view? "I from Greenland's fro - zen land," "I from In - dia's
At the por - tal of the sky Each the wel - come 'come' a - waits, Conquerors o - ver

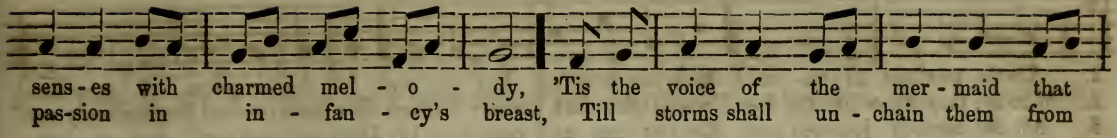


follow - ers win! Lift your heads, ye gold - en gates, Let the lit - tle travellers in.
sul - try plain," "I from Af - ric's bar - ren sand," "I from is - lands of the main."
death and sin, Lift your heads, ye gold - en gates, Let the lit - tle travellers in.

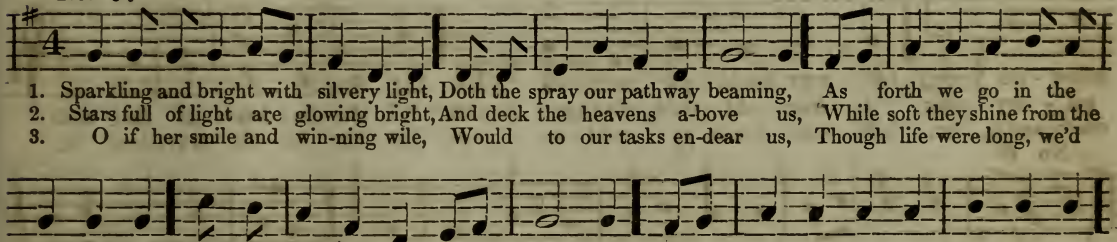
No. 6.



1. What fai - ry like mu - sic steals o - ver the sea En - trane-ing the
2. The winds are all hushed and the wa - ters at rest, They sleep like the

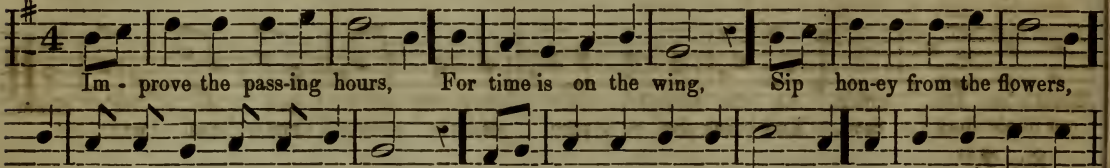

sens - es with charmed mel - o - dy, 'Tis the voice of the mer - maid that
pas-sion in in - fan - cy's breast, Till storms shall un - chain them from
floats o'er the main, As she min-gles her song with the gon - do - lier's strain.
out their dark cave, And break the re - pose of the soul and the wave.

No. 7.

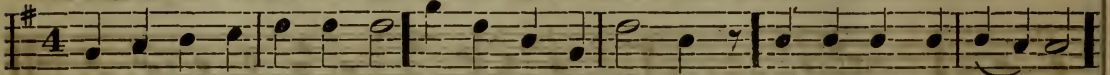

1. Sparkling and bright with silvery light, Doth the spray our pathway beaming, As forth we go in the
2. Stars full of light are glowing bright, And deck the heavens a-bove us, While soft they shine from the
3. O if her smile and win-ning wile, Would to our tasks en-dear us, Though life were long, we'd
moonlight glow, Which a fai - ry chose to dream in, Then pull a - way, and through the spray,
limpid brine, And the strain they chant is "love us,"
toil in song, A mother's love to cheer us.

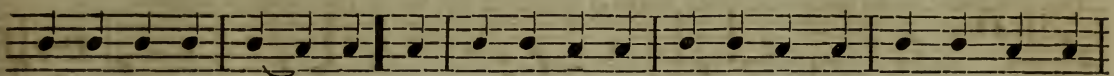
With flash as swift ly fleet - ing As sparkles that gleam in the mountain stream, And melts when the sunlight meeting.

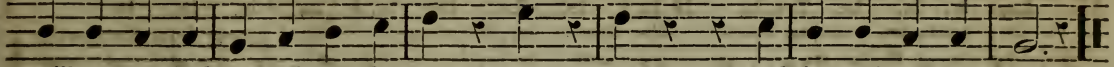
No. 8.


Im - prove the pass-ing hours, For time is on the wing, Sip hon-ey from the flowers,
And mer - ri - ly, mer - ri - ly sing, All fol - ly ends in sad-ness, For troub-le it will
bring, But wis - dom leads to glad - ness, So mer - ri - ly, mer - ri - ly sing.

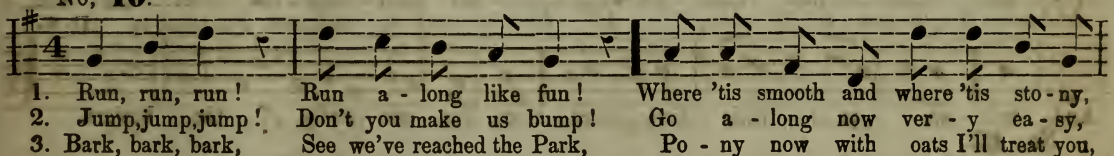
No. 9.


1. Let us with a cheer-ful mind, Lead our life up-right - ly, Vir - tue's paths ere tak - ing,
2. Let us ban - ish lust and pride, Liv - ing pure and hum - ble, Given to all well doing,
3. Let us ev - er cher - ish truth, Truth is worth pos-sess - ing, Let us live up - right - ly,
4. Let us seek in all we do, Sol - id, last - ing treas - ure, Good we e're may cher - ish,


All that's ill for - sak - ing, Come let us all u - nite in this, And so con - tent - ment
Eve - ry vice es - chew - ing.
Slow-ly, dai - ly, night - ly,
Good that will not per - ish.

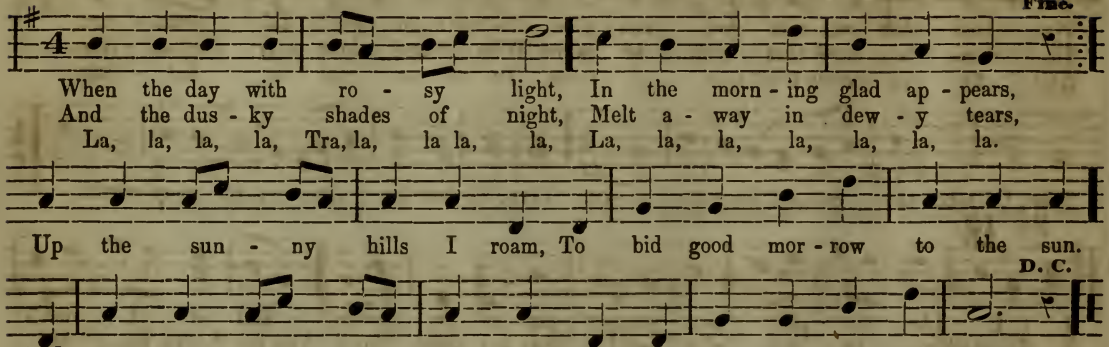

we'll pos-sess, And then we'll all be glad, glad, glad, And then we'll all be glad.

No, **10**.

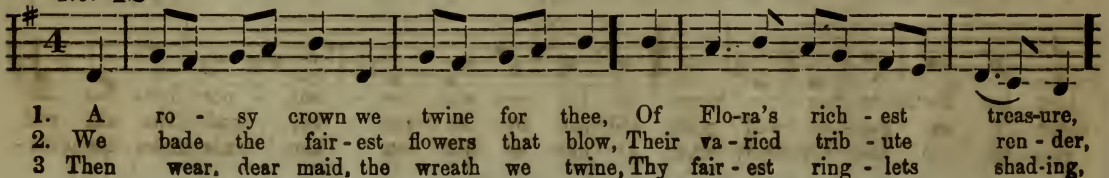

1. Run, run, run! Run a - long like fun! Where 'tis smooth and where 'tis sto - ny,
2. Jump, jump, jump! Don't you make us bump! Go a - long now ver - y ea - sy,
3. Bark, bark, bark, See we've reached the Park, Po - ny now with oats I'll treat you,
Scam - per on, my lit - tle po - ny, Run a - long like fun, Run, run, run, run, run.
If you don't you'll get quite whee - zy, Don't you hit that stump, Jump, jump, jump, jump, jump.
And with smiles will ev - er greet you, See we've reached the park, Bark, bark, bark, bark, bark.

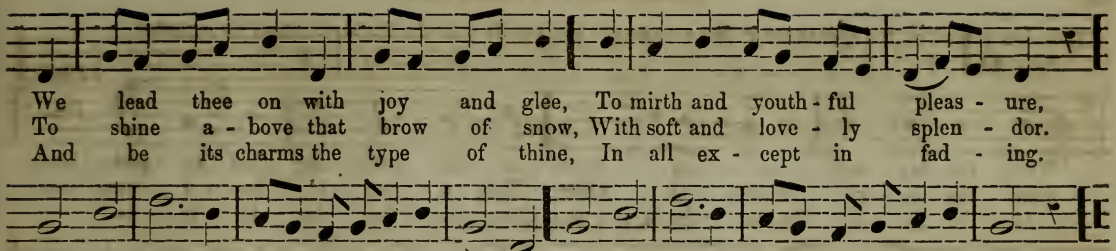
Four dots placed on the spaces are called a REPEAT, and signify that the the strain must be repeated.

No. **11.**

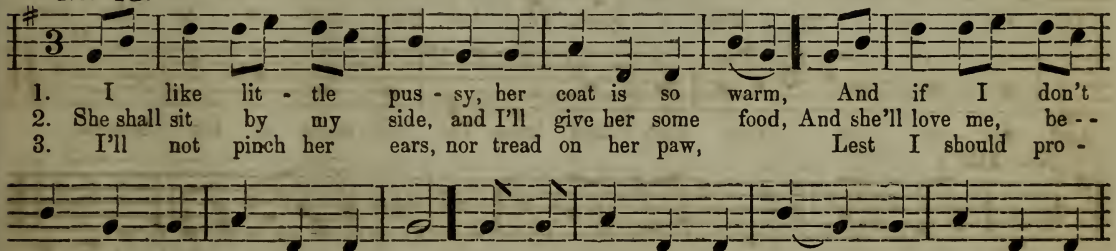


No. **12.**




We lead thee on with joy and glee, To mirth and youth - ful pleas - ure,
To shine a - bove that brow of snow, With soft and love - ly splen - dor.
And be its charms the type of thine, In all ex - cept in fad - ing.
Take, O! take the ro - sy, the rosy crown, Take, O! take the ro - sy, the ro-sy crown.

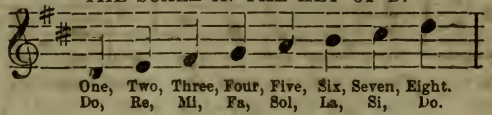
No. **13**.


1. I like lit - tle pus - sy, her coat is so warm, And if I don't
2. She shall sit by my side, and I'll give her some food, And she'll love me, be - -
3. I'll not pinch her ears, nor tread on her paw, Lest I should pro -
hurt her she'll do me no harm, So I'll not pull her tail, nor drive her a -
cause I am gen - tle and good, I'll pat lit - tle pus - sy, and then she will
- voke her to use her sharp claw, I nev - er will vex her, nor make her dis -

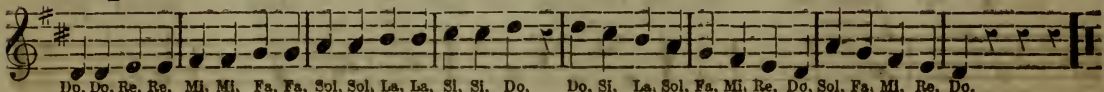
CHAPTER XII.

When two sharps are placed at the commencement of a tune, the tune is in the KEY OF D.

THE SCALE IN THE KEY OF D.



No. 1.



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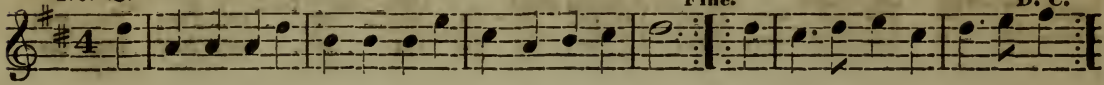

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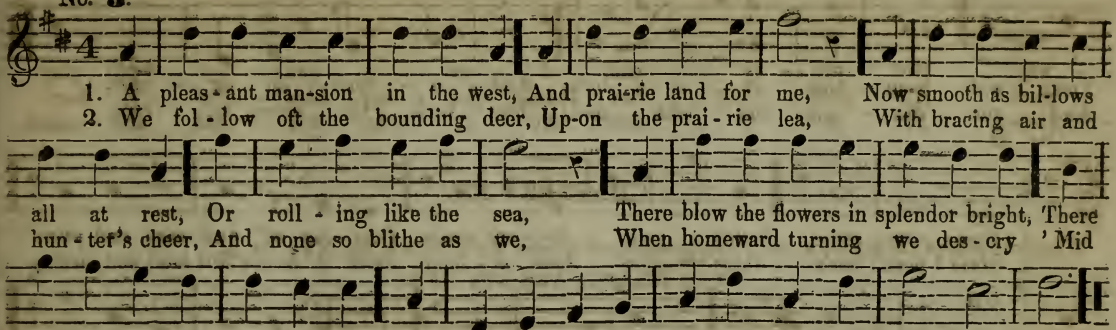
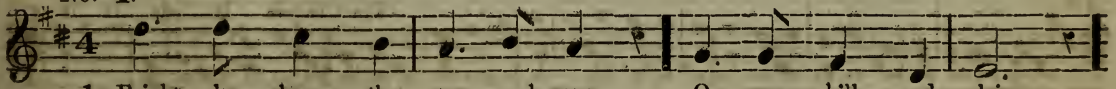
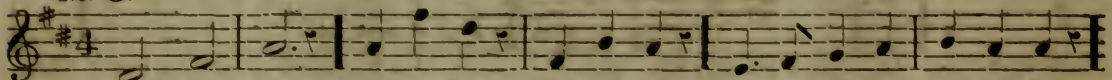

1. A pleas - ant man-sion in the west, And prai-rie land for me, Now smooth as bil-lows
2. We fol - low oft the bounding deer, Up-on the prai - rie lea, With bracing air and
all at rest, Or roll - ing like the sea, There blow the flowers in splendor bright, There
hun - ter's cheer, And none so blithe as we, When homeward turning we des - cry 'Mid
shine the stars in glo - ry light, Se - rene up - on the prai - rie lea, the prai - rie lea.
gold - en grain and ver - dure nigh, Our cot up - on the prai - rie lea, the prai - rie lea.

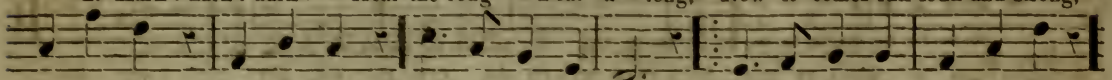
No. 4.

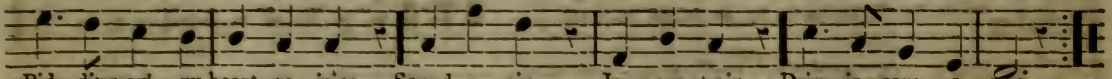

1. Bright - ly gleams the ver - nal morn, O - ver hill and plain,
2. Sweet the tune - ful an - thems swell Thro' the balm - y air,

Fresh with beau - ties to a - dorn, And o - dors to ex - hale.
And the din - gle and the dell, Give back the notes so rare.

No. 5.


1. Come, come, come, Sound a - gain Joy - ous strain, Driv - ing off dull care and pain,
2. Hark! hark! hark! Hear the song Peal a - long, Now it comes full loud and strong,

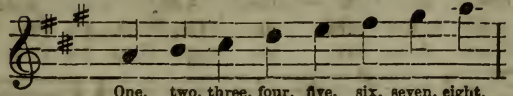

Joy-ous lay, mea - sure gay, Sounds the strain a - gain. Hark! we hear the gladsome voice,
Mer-ri - ly, Cheer-i - ly, Hear the hap - py throng, Tra la la la la la la
Let us join the mel - o - dy,
Tra la la la la la la


Bid - ding ev' - ry heart re - joice, Sound a - gain, Joy - ous strain, Driv - ing care a - way.
Tra la la la la la la, Sound a - gain, Joy - ous strain, Driv - ing care a - way.
Glad - ly now and hap - pi - ly, While the strain Wakes a - gain Sooth - ing care and pain.
Tra la la la la la la, While the strain Wakes a - gain Sooth - ing care and pain.

CHAPTER XIV

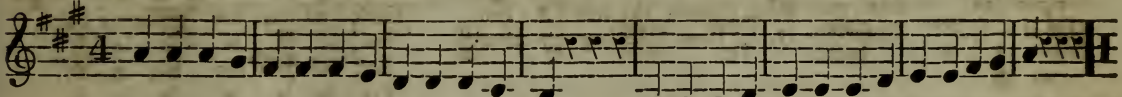
When three sharps are placed at the commencement of a tune, the tune is in the key of A.

THE SCALE IN THE KEY OF A.



No. 1.

No. 2.



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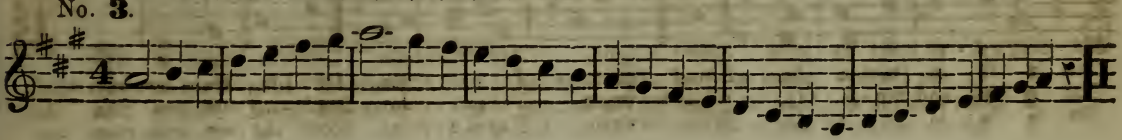

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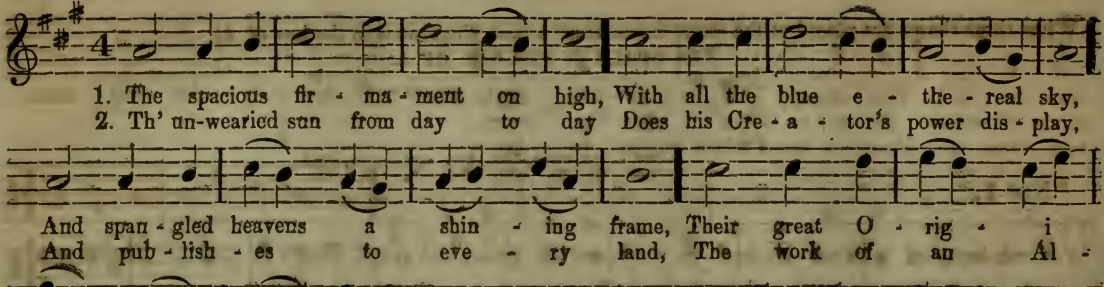
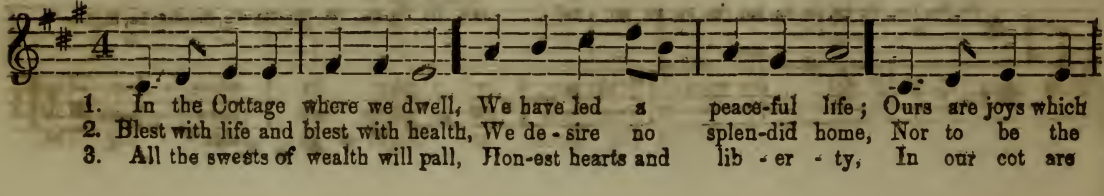
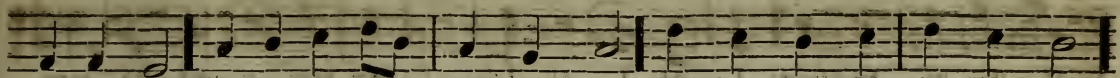
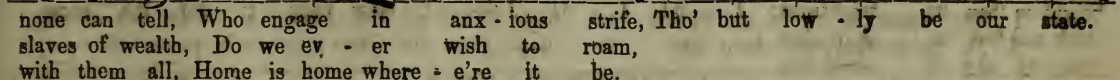

1. The spacious fir - ma - ment on high, With all the blue e - the - real sky,
2. Th' un-wearied sun from day to day Does his Cre - a - tor's power dis - play,
And span - gled heavens a shin - ing frame, Their great O - rig - i - nal pro - claim,
And pub - lish - es to eve - ry land, The work of an Al - migh - ty hand,
The great O - rig - i - nal pro - claim.
The work of an Al - migh - ty hand.

No. 5.

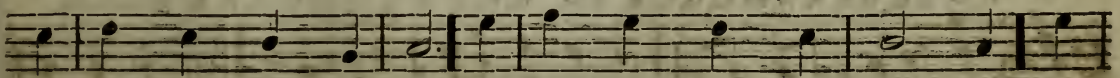

1. In the Cottage where we dwell, We have led a peace-ful life; Ours are joys which
2. Blest with life and blest with health, We de - sire no splen-did home, Nor to be the
3. All the sweets of wealth will pall, Hon-est hearts and lib - er - ty, In our cot are

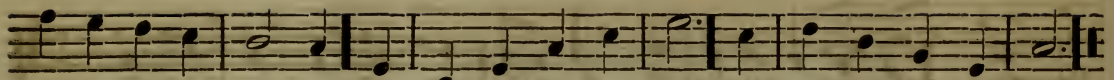

none can tell, Who engage in anx - ious strife, Tho' but low - ly be our state.
slaves of wealth, Do we ev - er wish to roam,
with them all, Home is home where - e're it be.


Yet con-tent - ed with our lot, we en - vy not the proud and great, Happy in our humble cot.

No. 6.

I - o! I - o! I - o! How beau-ti - ful the snow, I - o! I - o! I - o!

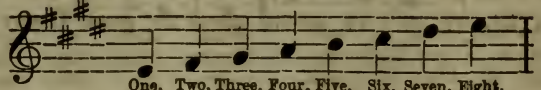

How beau - ti - ful the snow. 1. What pur - er than its white - ness, What
2. Now win - try winds are blow - ing, How
3. The moon so bright - ly shin - ing, The



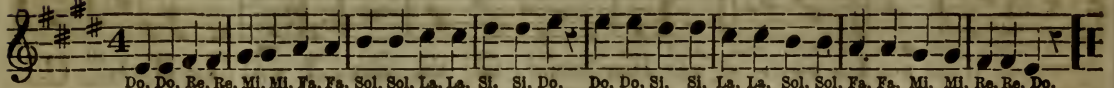
CHAPTER XV.

When four sharps are placed at the commencement of a tune, the tune is in the key of E.

THE SCALE IN THE KEY OF E.



No. 1.



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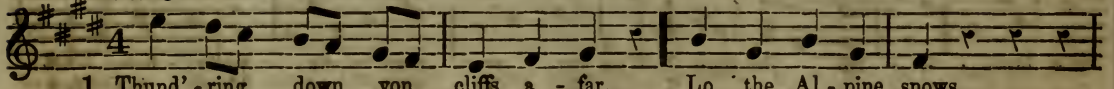
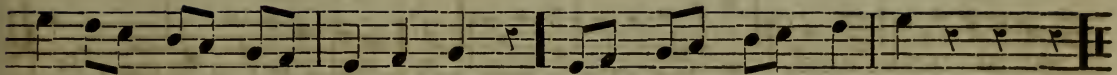
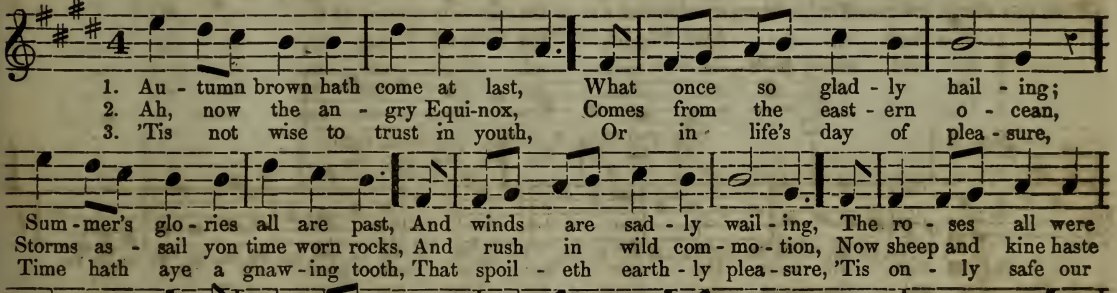
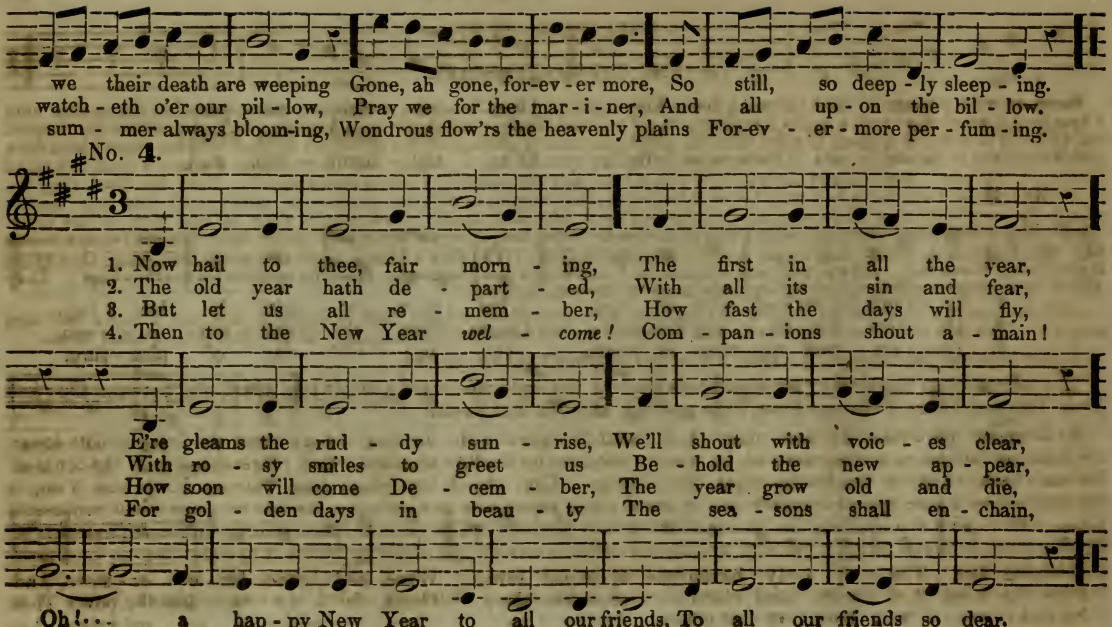



Moun-tain peak and val-ley far, Once in deep re-pose.
Rush mad bil-lows 'gainst the hill, O'er the mead-ows break.
E'er the dread-ful mass doth launch, O'er the moun-tain wall.

No. 3.


1. Au-tumn brown hath come at last, What once so glad-ly hail-ing;
2. Ah, now the an-gry Equi-nox, Comes from the east-ern o-cean,
3. 'Tis not wise to trust in youth, Or in life's day of plea-sure,
Sum-mer's glo-ries all are past, And winds are sad-ly wail-ing, The ro-ses all were
Storms as-sail yon time worn rocks, And rush in wild com-mo-tion, Now sheep and kine haste
Time hath aye a gnaw-ing tooth, That spoil-eth earth-ly plea-sure, 'Tis on-ly safe our
blush-ing fair, The li-ly bloom was white and rare, Gone, ah! gone, for-ev-er-more, And
from the brae, And mist and cloud ob-scure the day, Thank-ful-ly we bless the pow'r That
hopes to cast, A-bove the clouds so drear and vast, There sweet spring e-ter-nal reigns, And


we their death are weeping Gone, ah gone, for-ev - er more, So still, so deep - ly sleep - ing.
watch - eth o'er our pil - low, Pray we for the mar - i - ner, And all up - on the bil - low.
sum - mer always bloom-ing, Wondrous flow'rs the heavenly plains For-ev - er - more per - fum - ing.
No. 4.
1. Now hail to thee, fair morn - ing, The first in all the year,
2. The old year hath de - part - ed, With all its sin and fear,
3. But let us all re - mem - ber, How fast the days will fly,
4. Then to the New Year *wel - come!* Com - pan - ions shout a - main!
E're gleams the rud - dy sun - rise, We'll shout with voic - es clear,
With ro - sy smiles to greet us Be - hold the new ap - pear,
How soon will come De - cem - ber, The year grow old and die,
For gol - den days in beau - ty The sea - sons shall en - chain,
Oh!... a hap - py New Year to all our friends, To all our friends so dear.

CHAPTER XVI.

THE CHROMATIC SCALE.

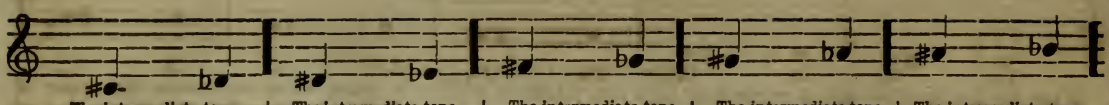
NOTE TO THE TEACHER. The following method for explaining the Chromatic scale is recommended. Let the teacher sing a tone, and then another tone a whole step above it. Then sing the first tone again, and another a half step above it. Repeat the exercise at different degrees of pitch until the pupils can clearly distinguish the difference of pitch between tones which are a whole step, and tones which are a half step apart. Use the syllable La, in singing each tone so that the pupils shall be guided entirely by the ear. Next require the pupils to sing a tone, and then another a whole step above it. Then let them sing the first tone again and another a half step above it, repeating the exercise at different degrees of pitch, until they can readily sing the tones which are a whole step, and tones which are a half step apart. Now require them to sing ONE of the scale. Then a tone a whole step above it, (which will of course be TWO) then a tone a whole step above that, (THREE) then a tone a half step above that, (FOUR) then a tone a whole step above that, (FIVE) then a tone a whole step above that, (SIX) then a tone a whole step above that, (SEVEN) and then a tone a half step above that, (EIGHT). (Use the syllable La to every tone.) They will at once perceive the distances between the tones of the natural scale.

After the intervals between the tones of the scale are well understood, require them to sing ONE, and then a tone a half step above it. This will of course bring SHARP ONE to light. By the same process introduce all the other intermediate tones.

Tones between the tones of the scale are called INTERMEDIATE TONES.

The intermediate tones occur between those tones of the scale which are a whole step apart, viz, between One and Two, Two and Three, Four and Five, Five and Six, and Six and Seven.

As there are not lines and spaces enough in the staff to represent the tones of the scale and the Intermediate tones, the Intermediate tones are represented, by placing the note on the line or space which represents one of the tones of the scale between which the Intermediate tone belongs. Thus the Intermediate tone between One and Two, is represented by a note placed upon the line or space which represents ONE, or upon the line or space which represents TWO. If the note representing the intermediate tone is placed upon the line or space which represents the lower of the two tones between which it belongs, a character called a SHARP (♯) is placed before it to show that it is a half step higher than that tone. If the note representing the intermediate tone, is placed upon the line or space which represents the higher of the two tones between which it belongs, a character called a FLAT is placed before it to show that it is a half step lower than that tone.



When the Intermediate tone between ONE and TWO, is represented by a note placed upon the line or space which represents ONE, it is called SHARP ONE. When it is represented by a note placed upon the line or space which represents TWO, it is called FLAT TWO.

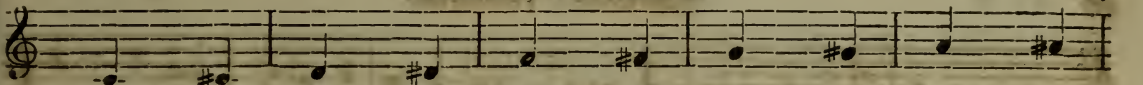
When the Intermediate tone between TWO and THREE is represented by a note placed upon the line or space which represents TWO, it is called SHARP TWO. When it is represented by a note placed upon the line or space which represents *Three*, it is called FLAT THEE.

When the Intermediate tone between *Four* and *Five* is represented by a note placed upon the line or space which represents *Four*, it is called SHARP FOUR. When it is represented by a note placed upon the line or space which represents *Five*, it is called FLAT FIVE. When the intermediate tone between *Five* and *Six* is represented by a note placed upon the line or space which represents *Five*, it is called SHARP FIVE. When it is placed upon the line or space which represents *Six*, it is called FLAT SIX.

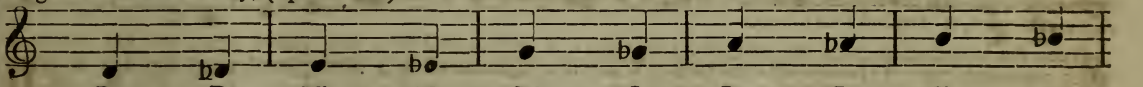
When the Intermediate tone between *Six* and *Seven*, is represented by a note placed upon the line or space which represents *Six*, it is called SHARP SIX. When it is represented by a note placed upon the line or space which represents *Seven* it is called FLAT SEVEN.

When the Intermediate tones are named by numerals, the terms Flat and Sharp are placed *before* the numeral. Thus *Sharp One*, *Flat Three*, &c. When the Intermediate tones are named by letters, the terms Flat and Sharp are placed *after* the letter. Thus, *C Sharp*, *E Flat*, &c.

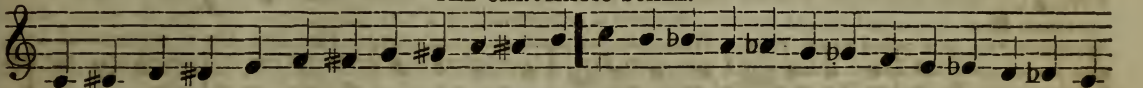
When the Intermediate tone is represented by a note placed upon the line or space which represents the lower of the two tones of the scale between which it belongs, a syllable is used to it, formed by changing the termination of the syllable of the *tone of the scale* represented on the line or space to *ee*. Thus, as the syllable sung to *One* is Do, the syllable sung to *Sharp One*, must be Dee, (Spelled Di.)



When the Intermediate tone is represented by a note placed on the line or space which represents the upper of the two tones of the scale between which it belongs, a syllable is used to it, formed by changing the termination of the *tone of the scale* represented by the line or space to *ay*. Thus as the syllable sung to *Three* is Mi, the syllable sung to *Flat Three* is May, (Spelled Me.)

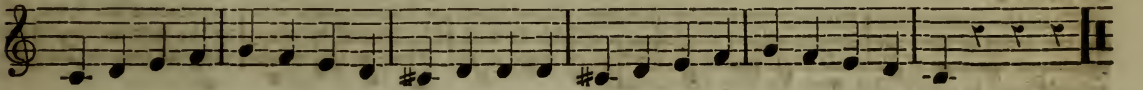


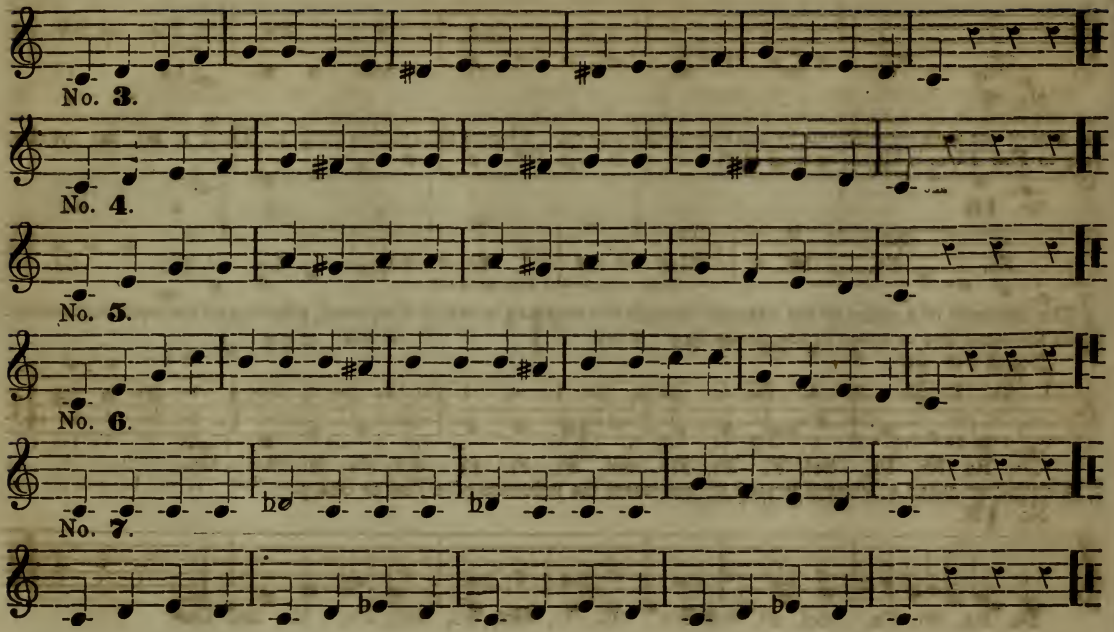
THE CHROMATIC SCALE.

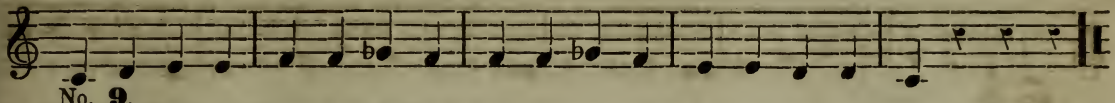


NOTE TO THE TEACHER. The term "Chromatic Scale" is applied to a scale combining both the tones of the scale, and the intermediate tones. It is customary to write it ascending with sharps and descending with flats. It will be well for the pupils to sing it two or three times at each lesson.

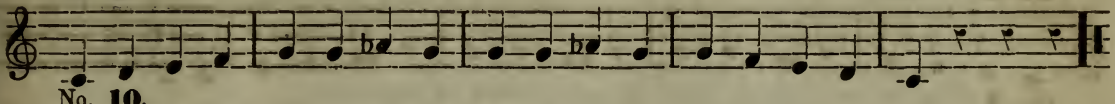
No. 1




No. 3.
No. 4.
No. 5.
No. 6.
No. 7.



No. 9.



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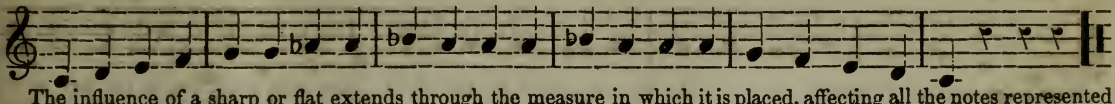
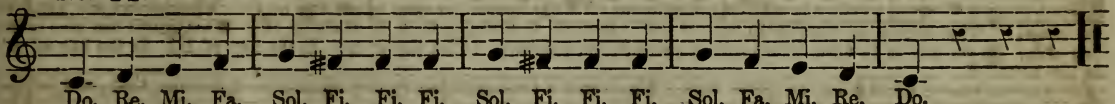


The influence of a sharp or flat extends through the measure in which it is placed, affecting all the notes represented upon the same line or space in the measure.

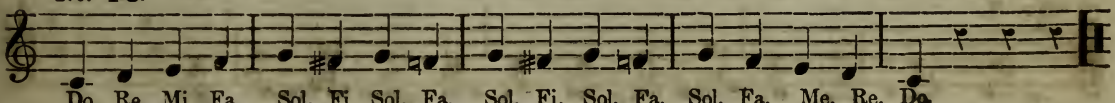
No. 11.



Do, Re, Mi, Fa, Sol, Fi, Fi, Fi, Sol, Fi, Fi, Fi, Sol, Fa, Mi, Re, Do.

A character called a *Natural* is used to counteract the influence of a Flat or Sharp.

No. 12.



Do, Re, Mi, Fa, Sol, Fi, Sol, Fa, Sol, Fi, Sol, Fa, Sol, Fa, Me, Re, Do.

The Sharps and Flats placed at the commencement of a tune to form the key, are said to form the *signature*. Thus the signature of the key of G is "one sharp," of the key of D "two sharps," of the key of A "three sharps," and of the key of E "four sharps."

As neither sharps nor flats are placed at the commencement of tunes in the key of C, the signature of the key of C, is said to be "Natural."

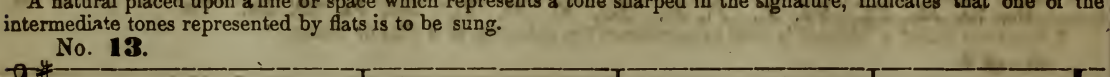
The letter F does not occur in the key of G, but the letter F♯ is used instead of it. The letters F and C do not occur in the key of D, but the letters F♯ and C♯ are used instead of them. The letters F, C, and G, do not occur in the key of A, but the letters F♯, C♯, and G♯, are used instead of them. The letters F, C, G and D do not occur in the key of E, but the letters F♯, C♯, G♯ and D♯ are used instead of them.

NOTE TO THE TEACHER. It will be well to direct attention to the fact that the sharps and flats which denote the signature, are placed upon the lines and spaces which represent the letters sharped or flatted. Thus in the key of G, the sharp in the signature is always placed upon the fifth line which represents F, &c. It will also be well to frequently ask the following questions.

What is the signature of the key of C? What is the signature of the key of G? What letter is not used in the key of G? (Ans F.) What letter is substituted for it? (Ans. F♯.) What is the signature of the key of D? What letters are not used in the key of D? What letters are substituted for them? What is the signature of the key of A? What letters are not used in the key of A? What letters are substituted for them? What is the signature of the key of E? What letters are not used in the key of E? What letters are substituted for them? What letters are used in the key of C? What letters are used in the key G? What letters are used in the key of D? (Ans. D, E, F sharp, G, A, B, C sharp, D.) What letters are used in the key of E? In the key of C, upon which line or space is one written? In the key of G? In the key of D? In the key of A? In the key of E.

A natural placed upon a line or space which represents a tone sharped in the signature, indicates that one of the intermediate tones represented by flats is to be sung.

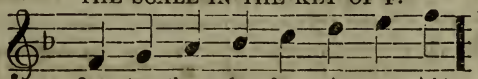
No. **13.**



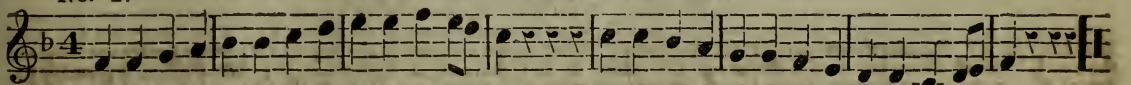
CHAPTER XVII.

When the signature is *One Flat*, the tune is in the KEY OF F. This flat is placed upon the third line, and indicates that the letter "B" is not used in the key of F, but the letter "B flat" is used instead of it.

THE SCALE IN THE KEY OF F.



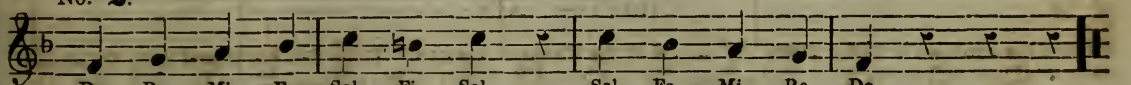
No. 1.



Do,Do,Re, Mi,Fa, Fa,Sol, La, Si, Si, Do,Si,La,Sol, Sol,Sol, Fa, Mi, Re, Re, Do,Si, La,La,Sol, La,Si,Do.

A natural placed upon a line or space which represents a tone flatted in the signature, indicates that one of the intermediate tones represented by sharps, is to be sung.

No. 2.

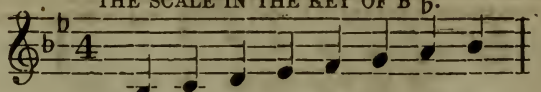


Do, Re, Mi, Fa, Sol, Fi, Sol, Sol, Fa, Mi, Re, Do.
One. two three four. five. four, five, five, four, three. two. one.

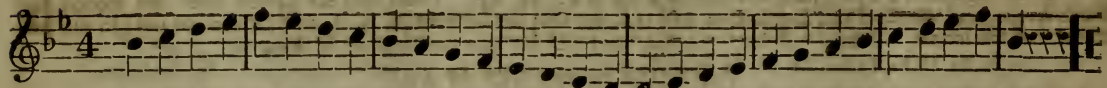
CHAPTER XVIII.

When the signature is *Two Flats*, the tune is in the KEY OF B FLAT. These flats are placed upon the third line and fourth space, and indicate that the letters "B" and "E" are not used in the key of B Flat, but the letters "B Flat" and "E Flat," are used instead of them.

THE SCALE IN THE KEY OF B ♭.



One, two, three, four, five, six, seven, eight.
Do, Re, Mi, Fa, Sol, La, Si, Do.
B flat, C, D, E flat, F, G, A, B flat.

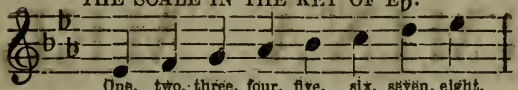


Do, Re, Mi, Fa, Sol, Fa, Mi, Re, Do, Si, La, Sol, Fa, Mi, Re, Do, Do, Re, Mi, Fa, Sol, La, Si, Do. Re. Mi, Fa, Sol, Do.

CHAPTER XIX.

When the signature is *Three Flats*, the tune is in the KEY OF E FLAT. These flats are placed upon the second space, third line, and fourth space, and indicate that the letters B, E and A, are not used in the key of E Flat, but the letters. "B flat" "E flat" and "A flat" are used instead of them.

THE SCALE IN THE KEY OF E♭.

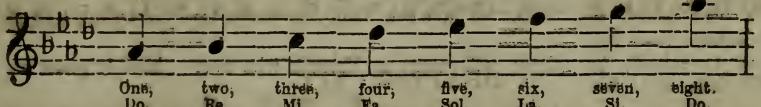


NOTE. The tones of the scale in the key of E♭ are represented upon the same lines and spaces as in the key of E, (signature of four sharps.) If the pupils can sing readily in the key of E, they will not need particular practice in the key of E♭.

CHAPTER XX.

When the signature is *Four flats*, the tune is in the KEY OF A♭. These flats are placed upon the second and fourth spaces, and the third and fourth lines, and indicate that the letters "B, E, A, and D" are not used in the key of A♭, but the letters, "B flat," "E flat," "A flat," and "D flat" are used instead of them.

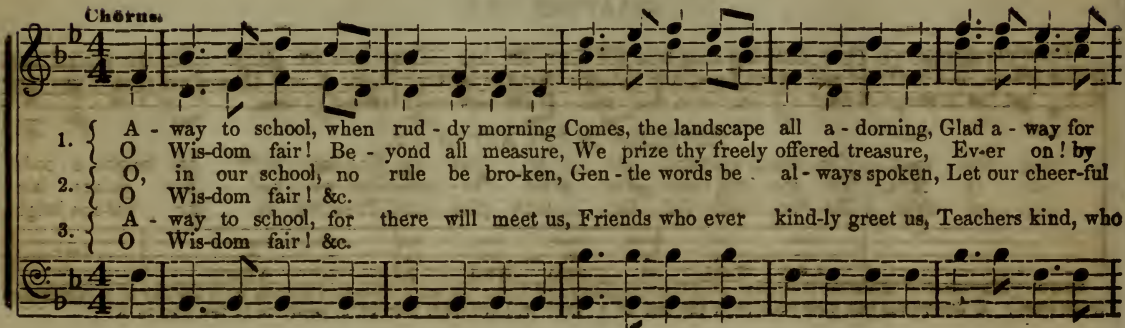
THE SCALE IN THE KEY OF A♭.

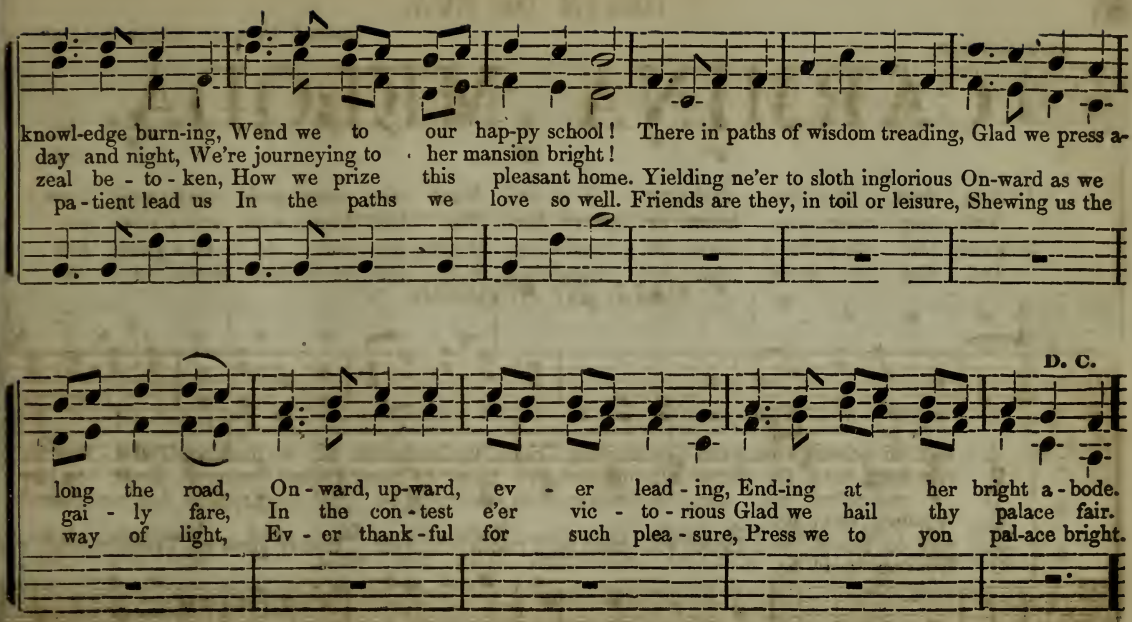


NOTE. The tones of the scale in the key of A♭ are represented upon the same lines and spaces, as in the key of A (signature three flats.) If the pupils can sing readily in the key of A, they will not need particular practice in the key of A♭.

CARMINA MELODA.

CALL TO SCHOOL.

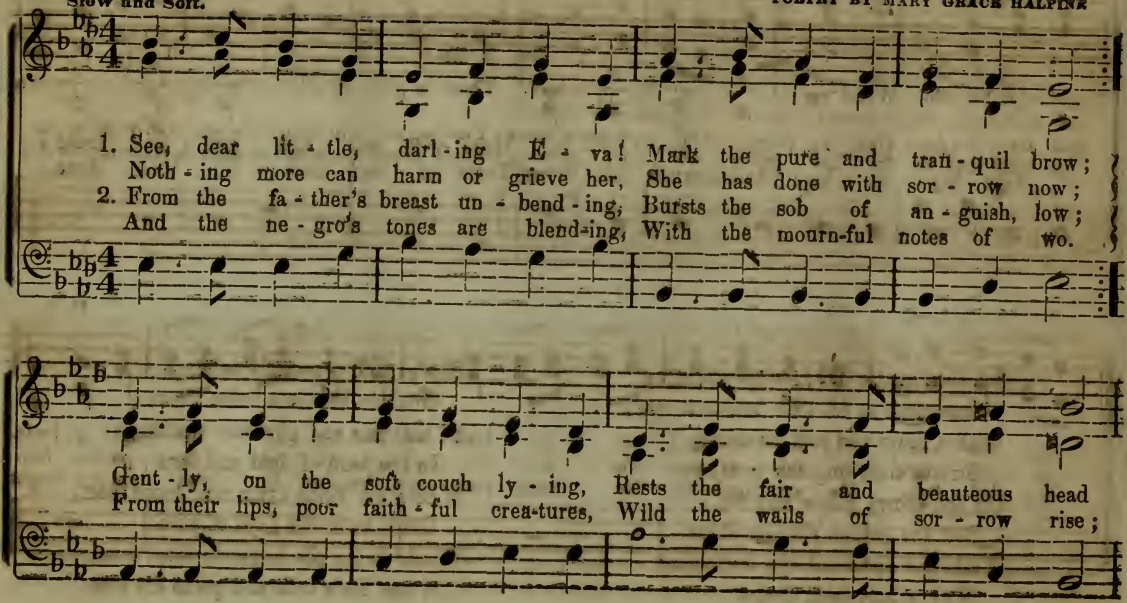


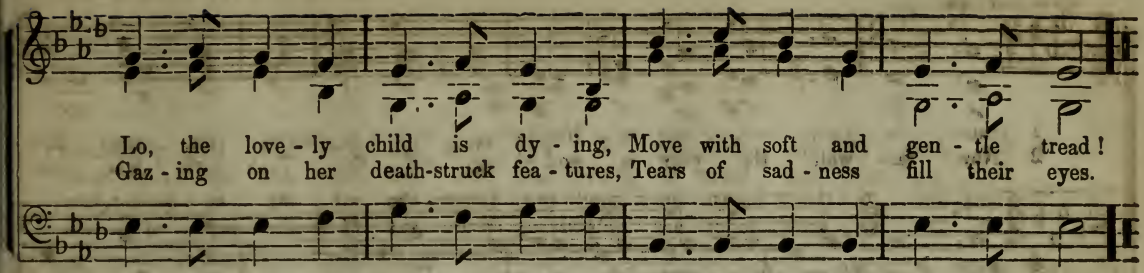

knowl-edge burn-ing, Wend we to our hap-py school! There in paths of wisdom treading, Glad we press a-
day and night, We're journeying to her mansion bright!
zeal be - to - ken, How we prize this pleasant home. Yielding ne'er to sloth inglorious On-ward as we
pa - tient lead us In the paths we love so well. Friends are they, in toil or leisure, Shewing us the
D. C.
long the road, On - ward, up-ward, ev - er lead - ing, End-ing at her bright a - bode.
gai - ly fare, In the con - test e'er vic - to - rious Glad we hail thy palace fair.
way of light, Ev - er thank - ful for such plea - sure, Press we to yon pal-ace bright.

DEATH OF EVA.

Slow and Soft.

POETRY BY MARY GRACE HALPINE



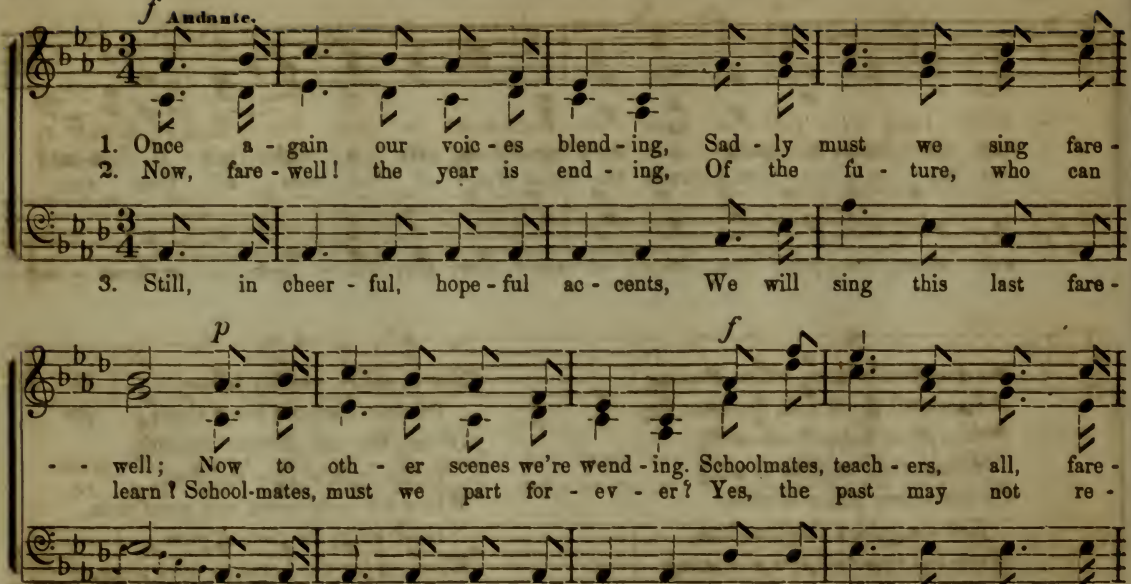


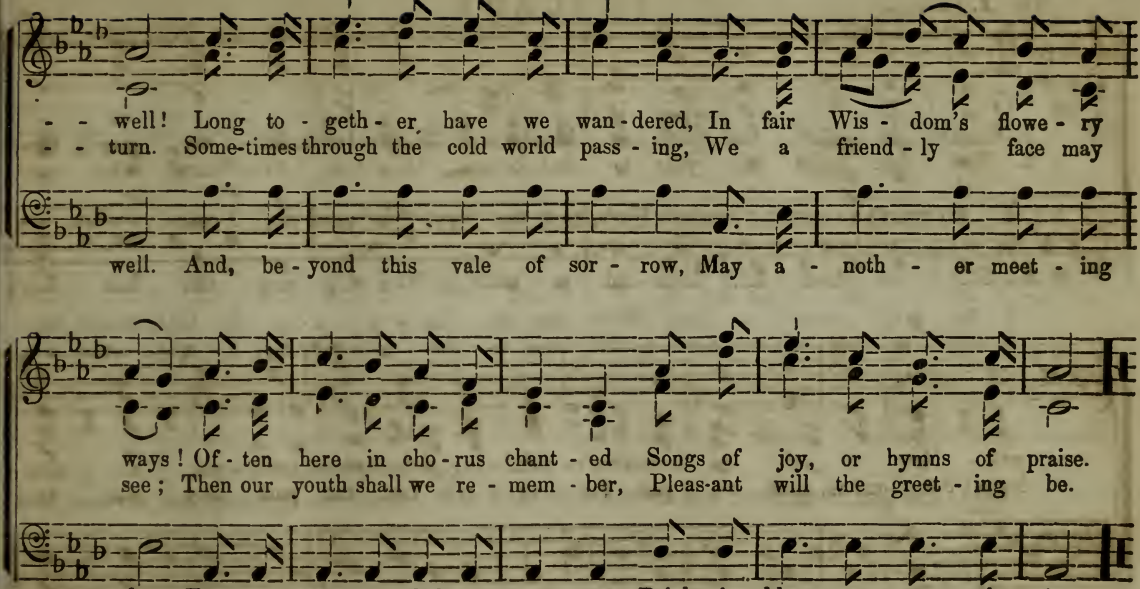
3

See that gentle hand, whose blessing
Smoothed so oft their toilsome way,
With a mute and soft caressing,
Strives their anguish to allay.
On the snowy pillow flowing,
Soft the golden ringlets shine,
While the upturned eye is glowing
With a holy faith divine.

4

She so softly, sweetly telling
Of their Father's home above;
Of that fair and glorious dwelling,
In the land of light and love;
Where her voice again will greet them,
Glad, as in the days of yore,
Where in joy she hopes to meet them,
When life's toils and pains are o'er.

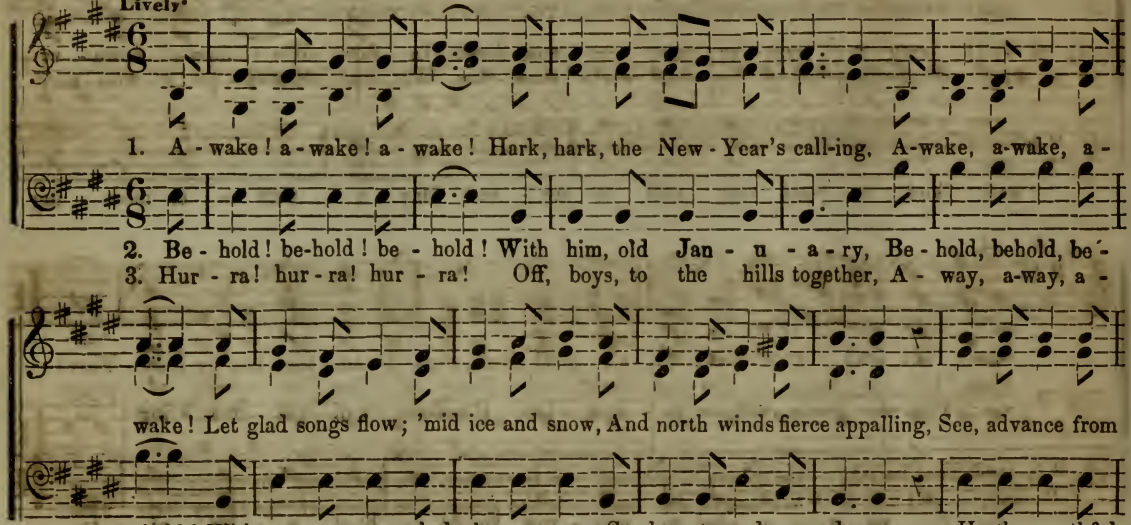

f Andante.
1. Once a - gain our voic - es blend - ing, Sad - ly must we sing fare -
2. Now, fare - well! the year is end - ing, Of the fu - ture, who can
3. Still, in cheer - ful, hope - ful ac - cents, We will sing this last fare -
p
f
- well; Now to oth - er scenes we're wend - ing. Schoolmates, teach - ers, all, fare -
learn? School-mates, must we part for - ev - er? Yes, the past may not re -
- well! Ev - er in our hearts be cher - ished Each dear friend we love so

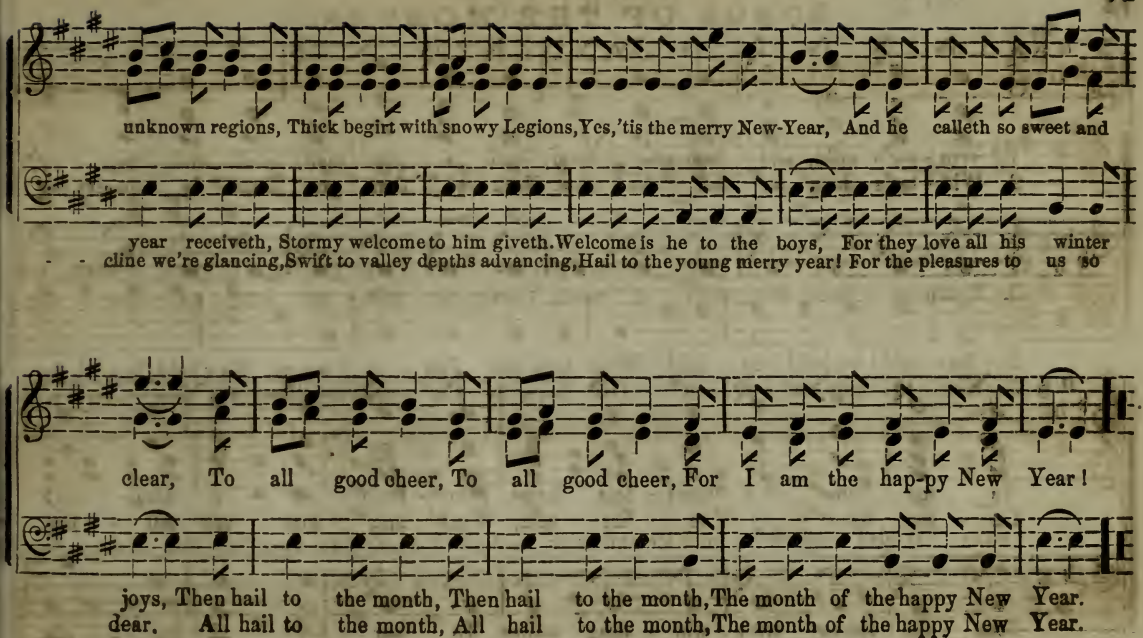

well! Long to - geth - er have we wan - dered, In fair Wis - dom's flowe - ry
turn. Some-times through the cold world pass - ing, We a friend - ly face may
well. And, be - yond this vale of sor - row, May a - noth - er meet - ing
ways! Of - ten here in cho - rus chant - ed Songs of joy, or hymns of praise.
see; Then our youth shall we re - mem - ber, Pleas-ant will the greet - ing be.
be, For us waits a glad to - mor - row, Bright, in blest e - ter - ni - ty.

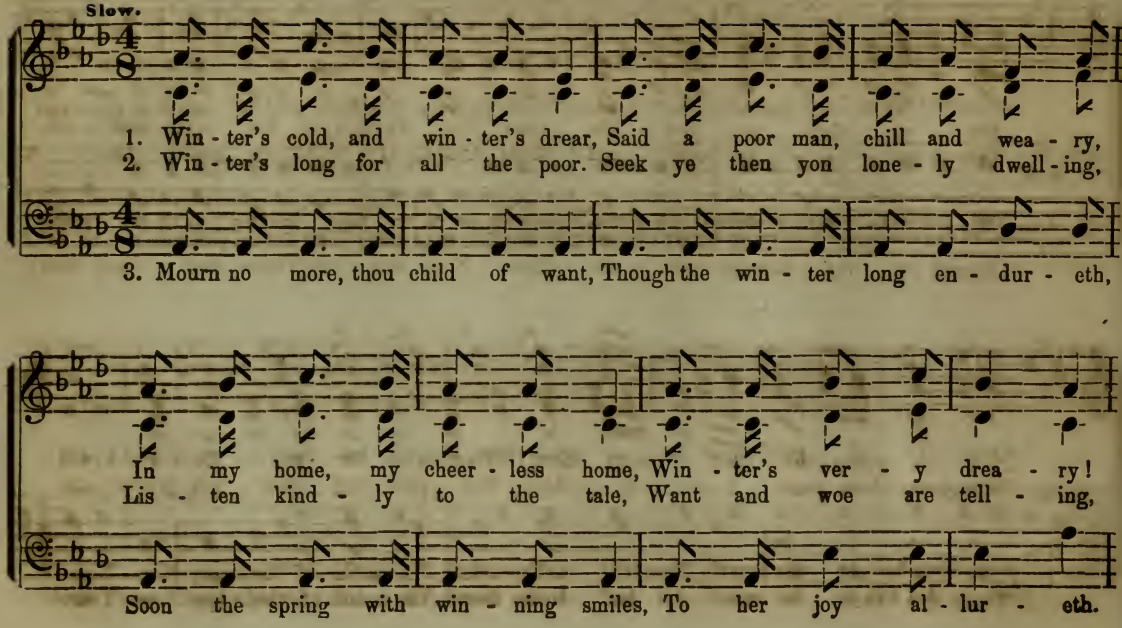
SONGS OF THE MONTHS.

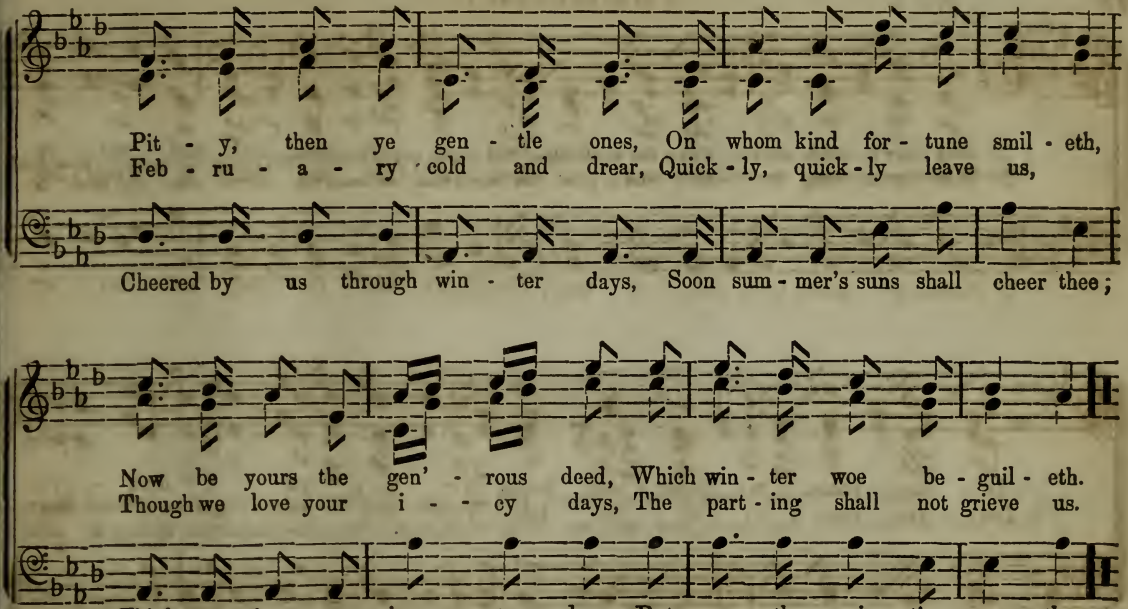
No. 1. JANUARY.

NOTE. Teachers will probably find it the most interesting way, to have one of these twelve songs practiced each month, never singing the January song except in January, &c.

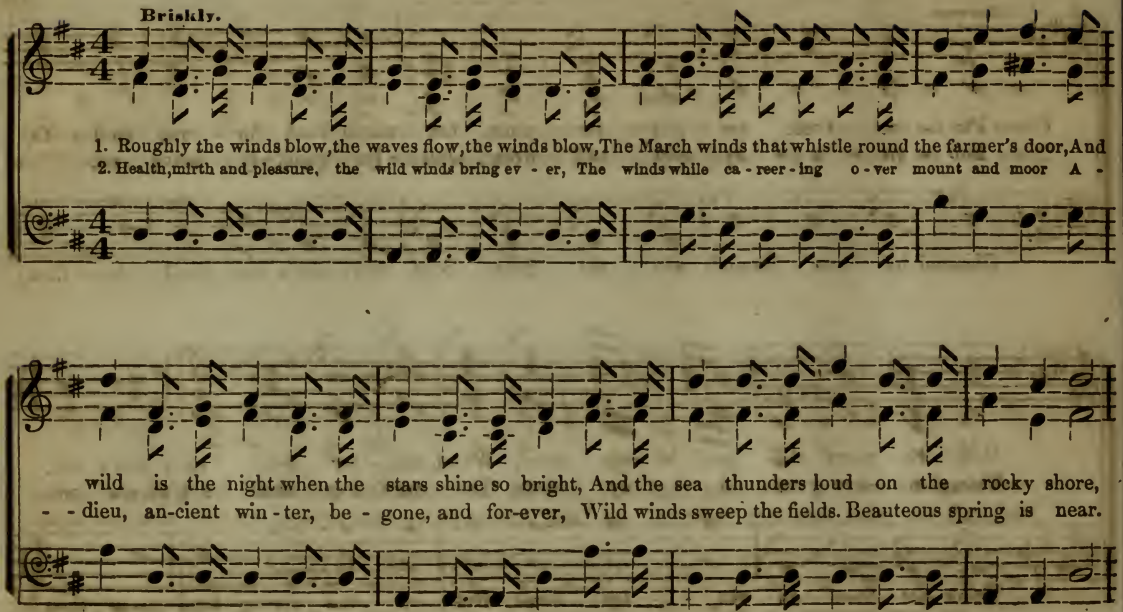


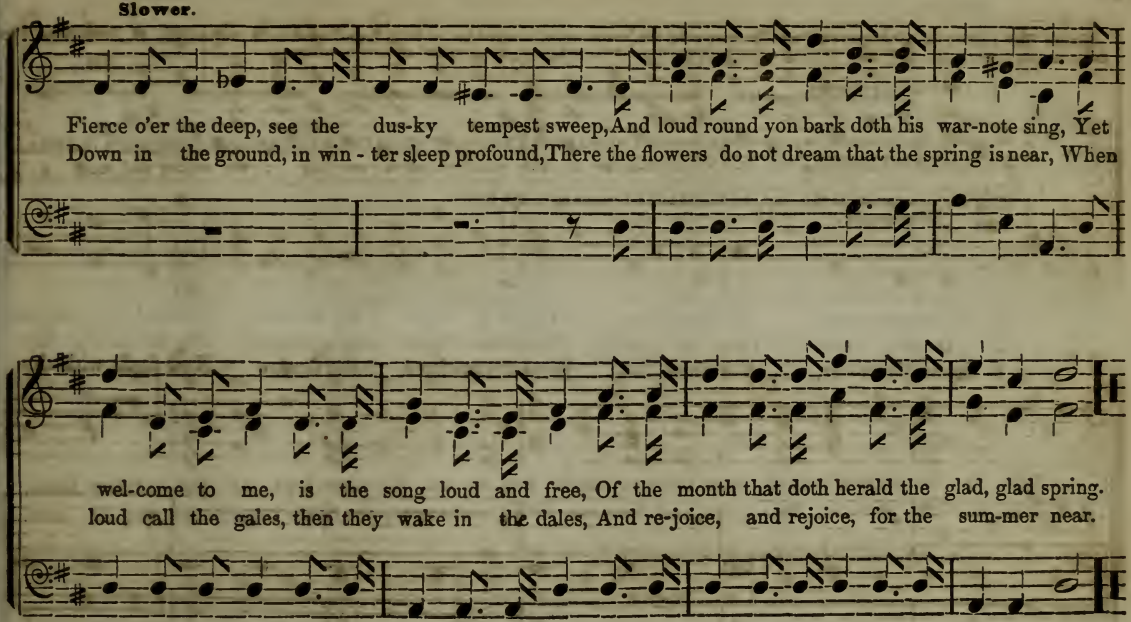

unknown regions, Thick begirt with snowy Legions, Yes, 'tis the merry New-Year, And he calleth so sweet and
year receiveth, Stormy welcome to him giveth. Welcome is he to the boys, For they love all his winter
cline we're glancing, Swift to valley depths advancing, Hail to the young merry year! For the pleasures to us so
clear, To all good cheer, To all good cheer, For I am the hap-py New Year!
joys, Then hail to the month, Then hail to the month, The month of the happy New Year.
dear. All hail to the month, All hail to the month, The month of the happy New Year.


Slow.
1. Win - ter's cold, and win - ter's drear, Said a poor man, chill and wea - ry,
2. Win - ter's long for all the poor. Seek ye then yon lone - ly dwell - ing,
3. Mourn no more, thou child of want, Though the win - ter long en - dur - eth,
In my home, my cheer - less home, Win - ter's ver - y drea - ry!
Lis - ten kind - ly to the tale, Want and woe are tell - ing,
Soon the spring with win - ning smiles, To her joy al - lur - eth.


Pit - y, then ye gen - tle ones, On whom kind for - tune smil - eth,
Feb - ru - a - ry cold and drear, Quick - ly, quick - ly leave us,
Cheered by us through win - ter days, Soon sum - mer's suns shall cheer thee;
Now be yours the gen' - rous deed, Which win - ter woe be - guil - eth.
Though we love your i - - cy days, The part - ing shall not grieve us.
Think not then on win - - ter drear, But on the spring - time near thee.

No. 3. MARCH

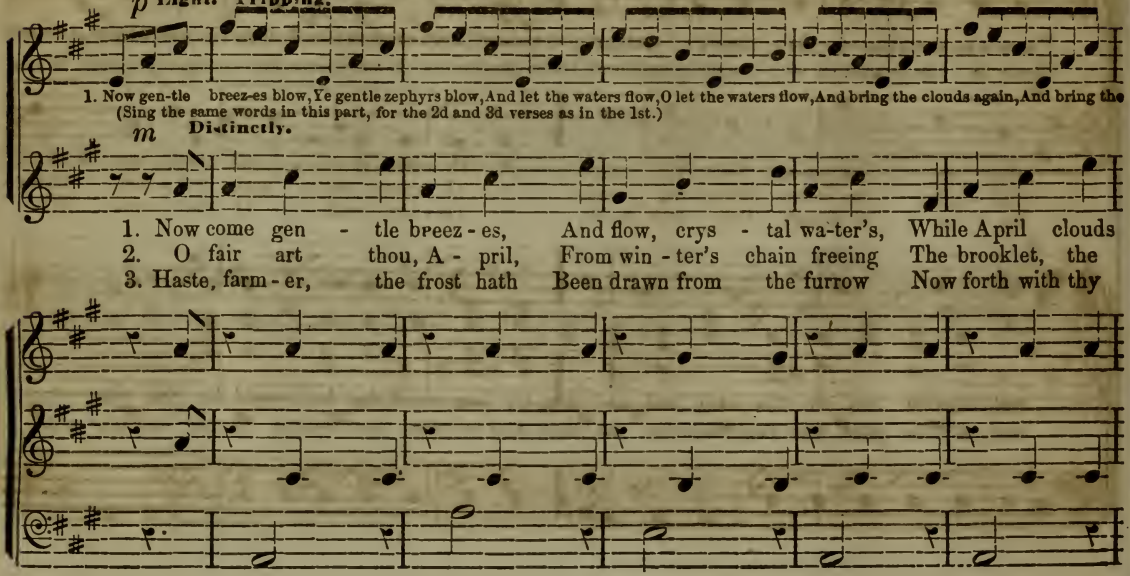

Briskly.
1. Roughly the winds blow, the waves flow, the winds blow, The March winds that whistle round the farmer's door, And
2. Health, mirth and pleasure, the wild winds bring ev - er, The winds while ca - reer - ing o - ver mount and moor A -
wild is the night when the stars shine so bright, And the sea thunders loud on the rocky shore,
- - dieu, an-cient win - ter, be - gone, and for-ever, Wild winds sweep the fields. Beauteous spring is near.

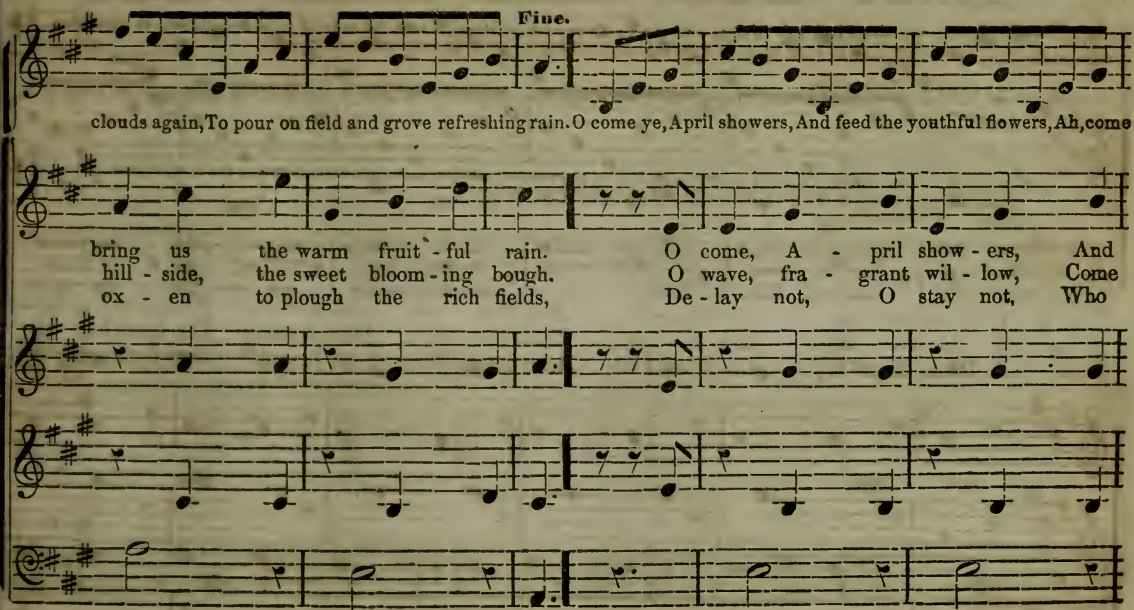

Slower.
Fierce o'er the deep, see the dus-ky tempest sweep, And loud round yon bark doth his war-note sing, Yet
Down in the ground, in win - ter sleep profound, There the flowers do not dream that the spring is near, When
wel-come to me, is the song loud and free, Of the month that doth herald the glad, glad spring.
loud call the gales, then they wake in the dales, And re-joice, and rejoice, for the sum-mer near.

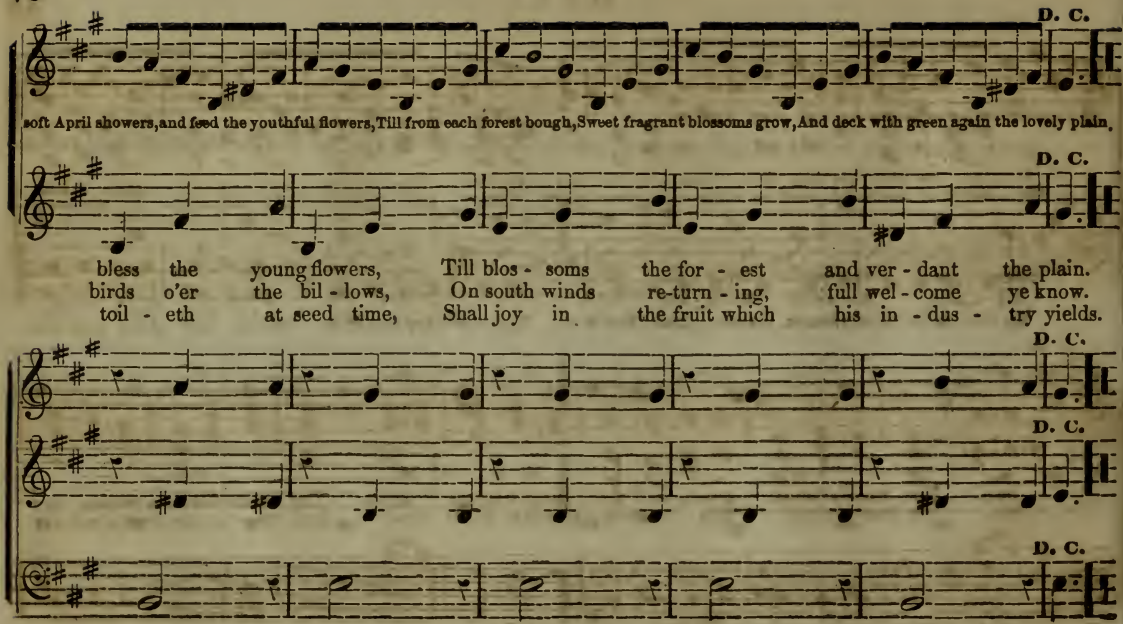
No. 4. APRIL SONG.

Melody from the Freischutz

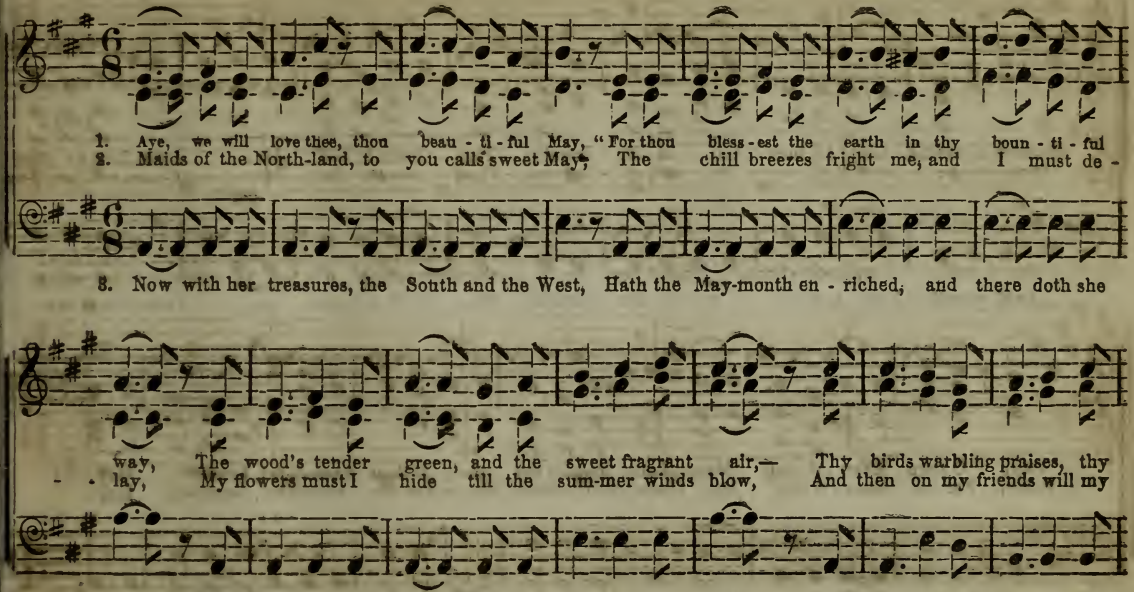
Note. The melody on the upper staff may be sung with the words, or with syllables, or with the syllable *la*, or some other, at discretion. The notes on the three lower staffs may be sung to *la*, by a portion of the scholars, or played as an accompaniment.

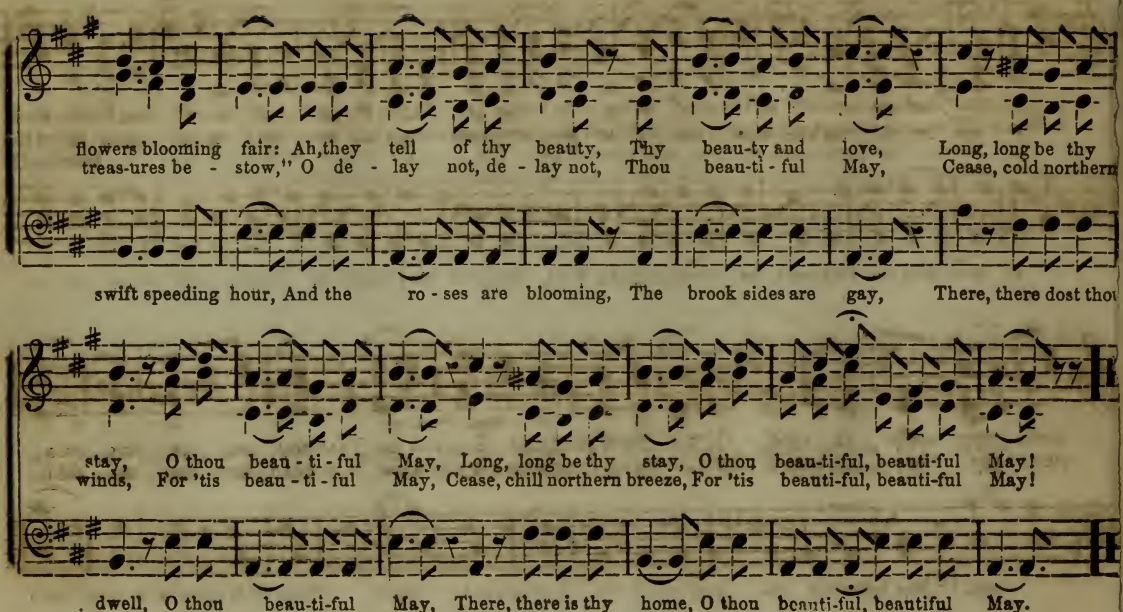


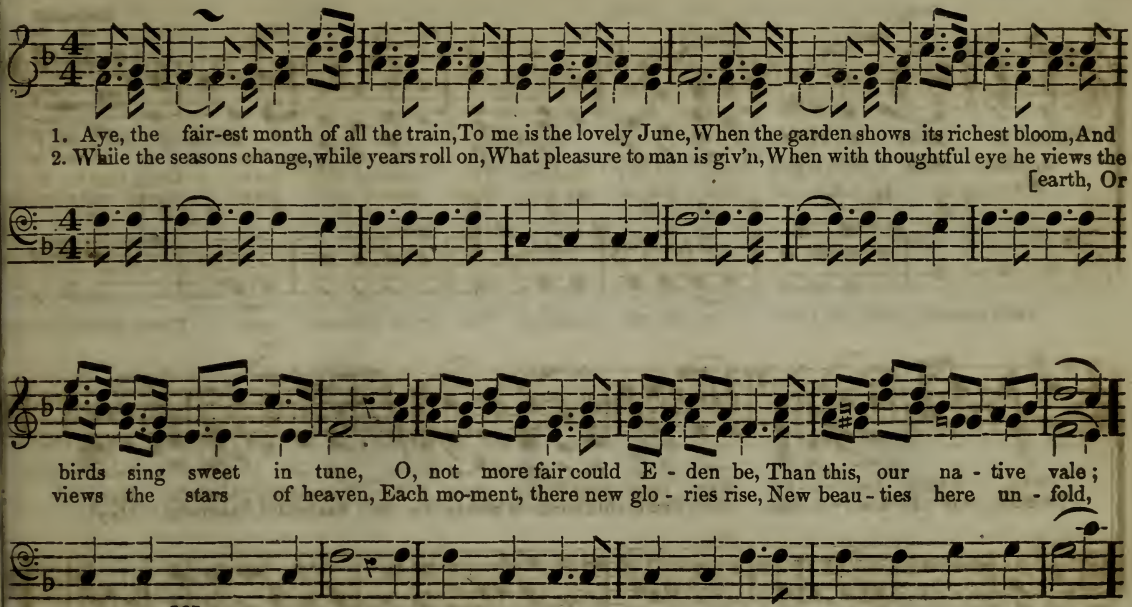

Fine.
clouds again, To pour on field and grove refreshing rain. O come ye, April showers, And feed the youthful flowers, Ah, come
bring us the warm fruit - ful rain. O come, A - pril show - ers, And
hill - side, the sweet bloom - ing bough. O wave, fra - grant wil - low, Come
ox - en to plough the rich fields, De - lay not, O stay not, Who

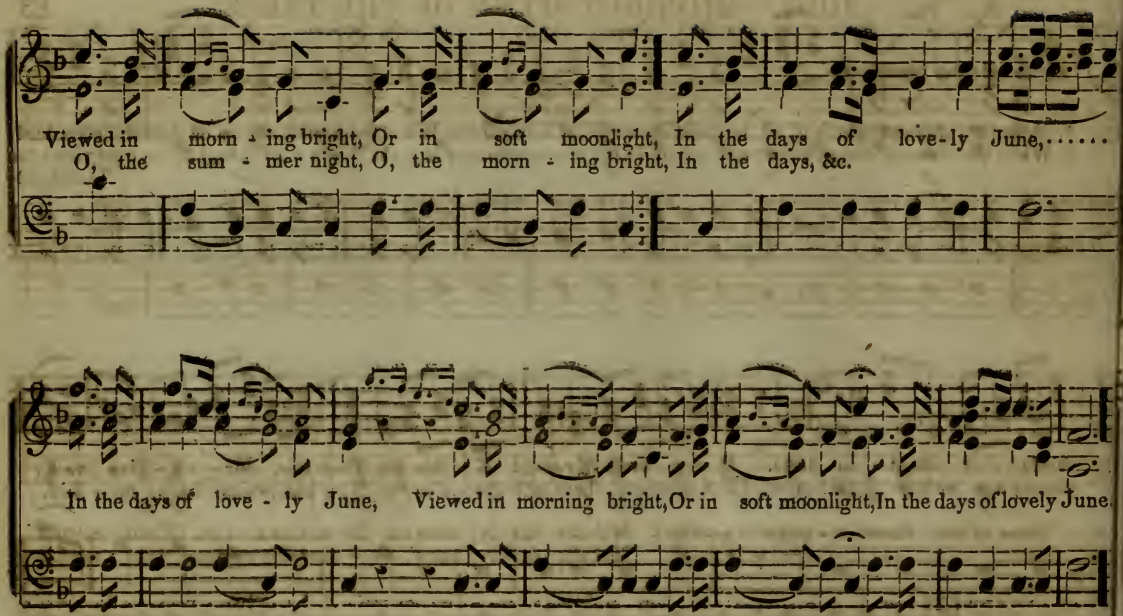

D. C.
soft April showers, and feed the youthful flowers, Till from each forest bough, Sweet fragrant blossoms grow, And deck with green again the lovely plain.
D. C.
bless the young flowers, Till blos - soms the for - est and ver - dant the plain.
birds o'er the bil - lows, On south winds re-turn - ing, full wel - come ye know.
toil - eth at seed time, Shall joy in the fruit which his in - dus - try yields.
D. C.
D. C.
D. C.

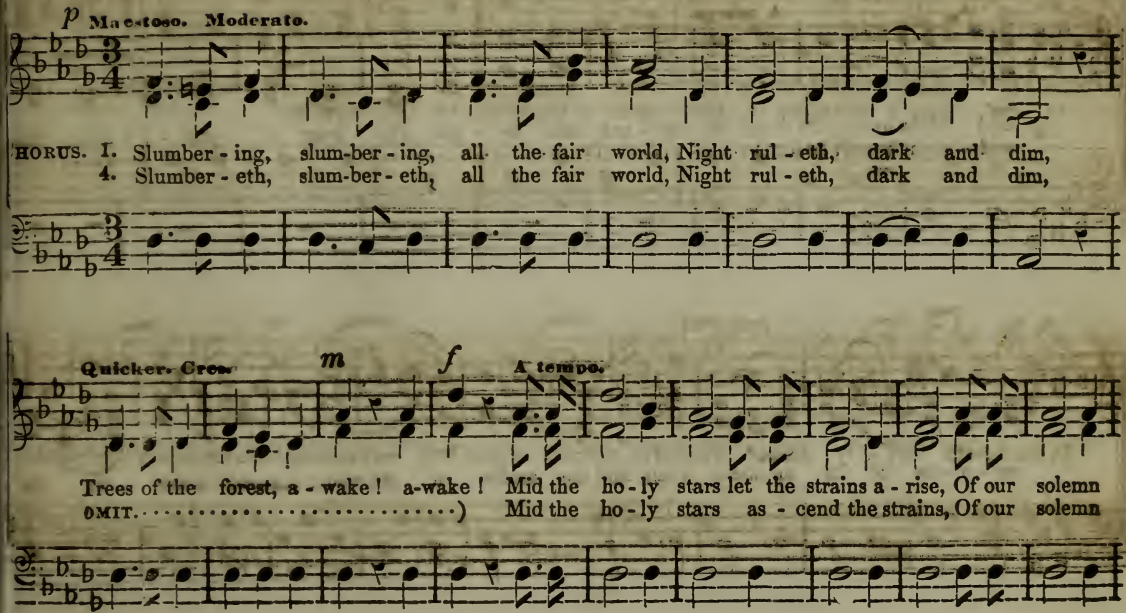
No. 5.

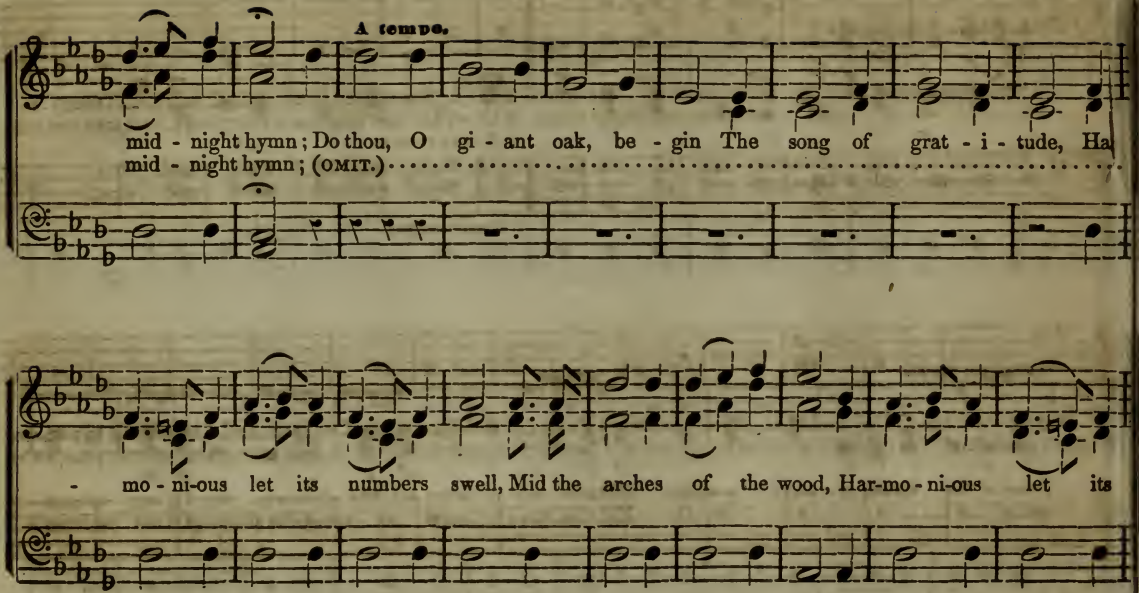

1. Aye, we will love thee, thou beau - ti - ful May, "For thou bless - est the earth in thy boun - ti - ful
2. Maids of the North-land, to you calls sweet May; The chill breezes fright me, and I must de -
3. Now with her treasures, the South and the West, Hath the May-month en - riched, and there doth she
way, The wood's tender green, and the sweet fragrant air,— Thy birds warbling praises, thy
- lay, My flowers must I hide till the sum-mer winds blow, And then on my friends will my
rest. Her home's in the greenwood, by fountain and bow'r, Where birds cheer with music each

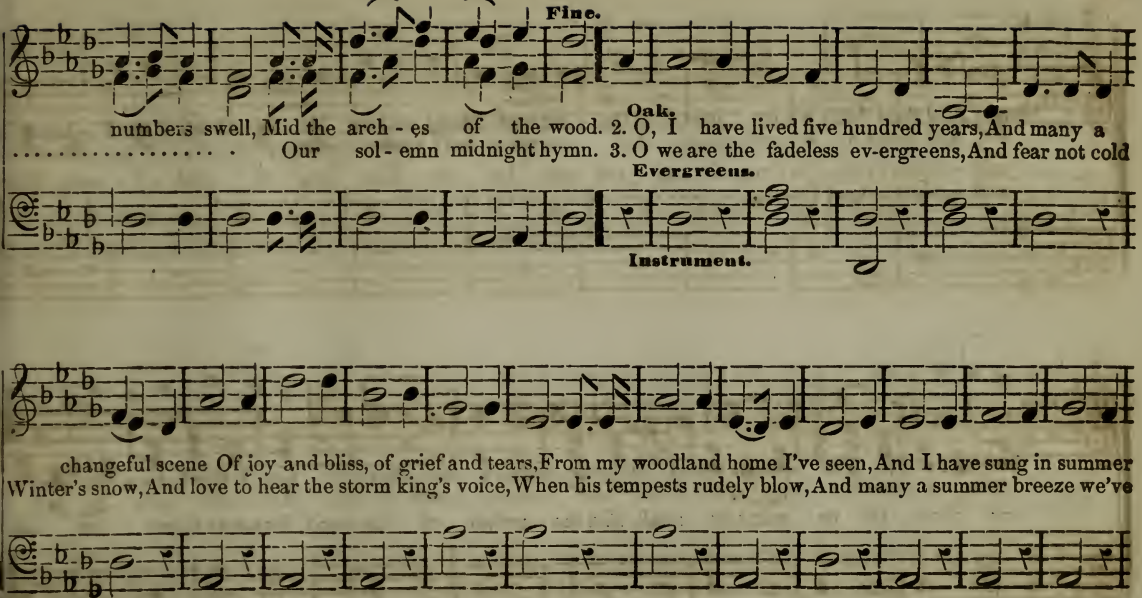

flowers blooming fair: Ah, they tell of thy beauty, Thy beau-ty and love, Long, long be thy
treas-ures be - stow," O de - lay not, de - lay not, Thou beau-ti - ful May, Cease, cold northern
swift speeding hour, And the ro - ses are blooming, The brook sides are gay, There, there dost thou
stay, O thou beau - ti - ful May, Long, long be thy stay, O thou beau-ti-ful, beauti-ful May!
winds, For 'tis beau - ti - ful May, Cease, chill northern breeze, For 'tis beauti-ful, beauti-ful May!
. dwell, O thou beau-ti-ful May, There, there is thy home, O thou beauti-ful, beautiful May.

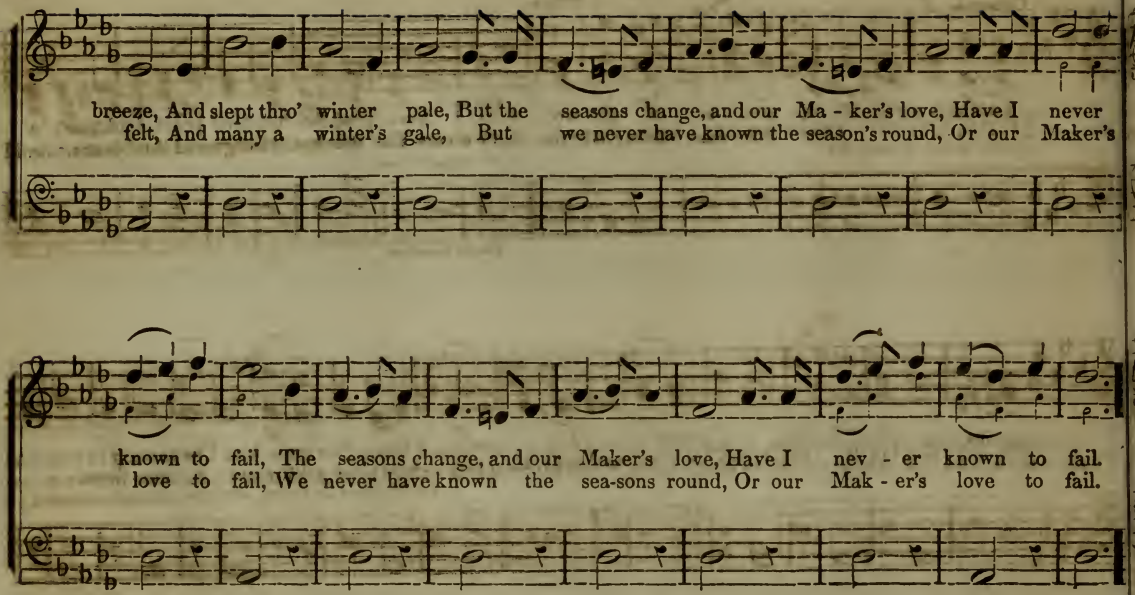

1. Aye, the fair-est month of all the train, To me is the lovely June, When the garden shows its richest bloom, And
2. While the seasons change, while years roll on, What pleasure to man is giv'n, When with thoughtful eye he views the
[earth, Or
birds sing sweet in tune, O, not more fair could E - den be, Than this, our na - tive vale;
views the stars of heaven, Each mo-ment, there new glo - ries rise, New beau - ties here un - fold,

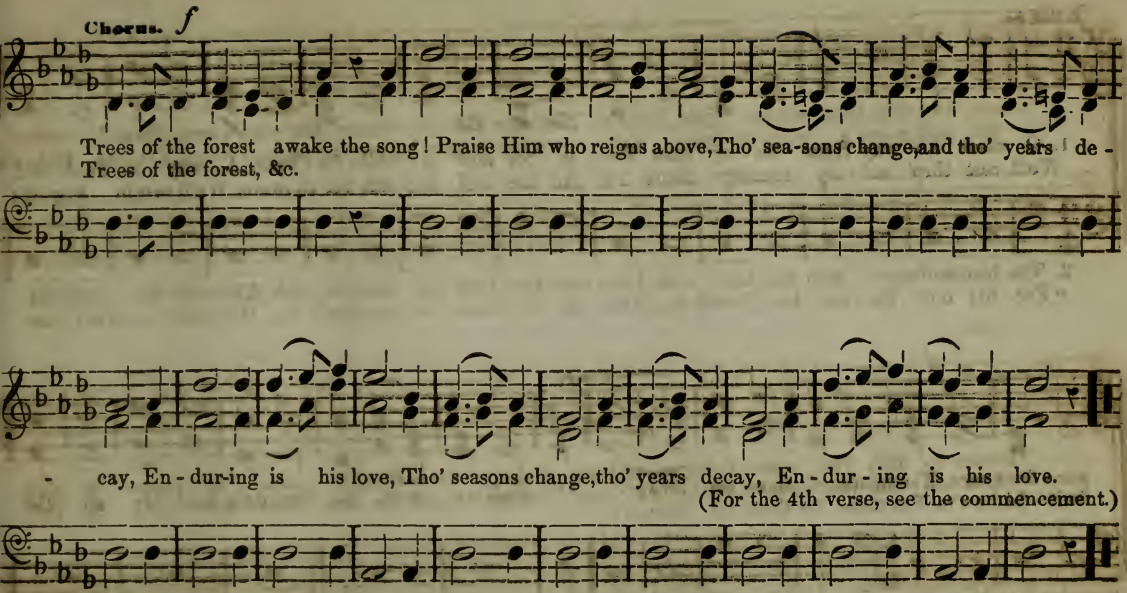

Viewed in morn - ing bright, Or in soft moonlight, In the days of love-ly June,.....
O, the sum - mer night, O, the morn - ing bright, In the days, &c.
In the days of love - ly June, Viewed in morning bright, Or in soft moonlight, In the days of lovely June.

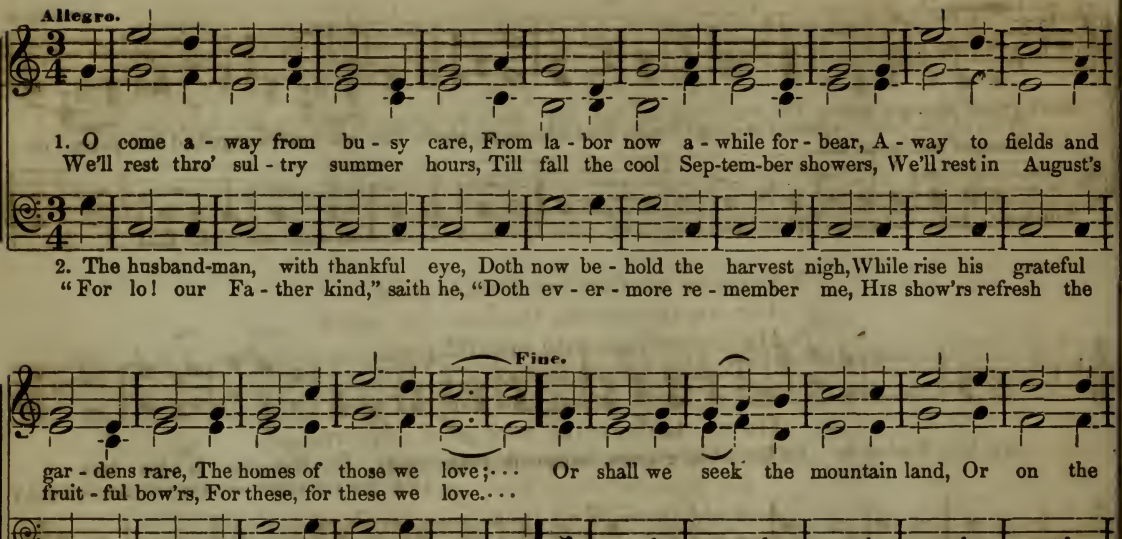

p Maestoso. Moderato.
HORUS. I. Slumber - ing, slum-ber - ing, all the fair world, Night rul - eth, dark and dim,
4. Slumber - eth, slum-ber - eth, all the fair world, Night rul - eth, dark and dim,
Quicker. Cres. m f A tempo.
Trees of the forest, a - wake! a-wake! Mid the ho - ly stars let the strains a - rise, Of our solemn
OMIT.....) Mid the ho - ly stars as - cend the strains, Of our solemn

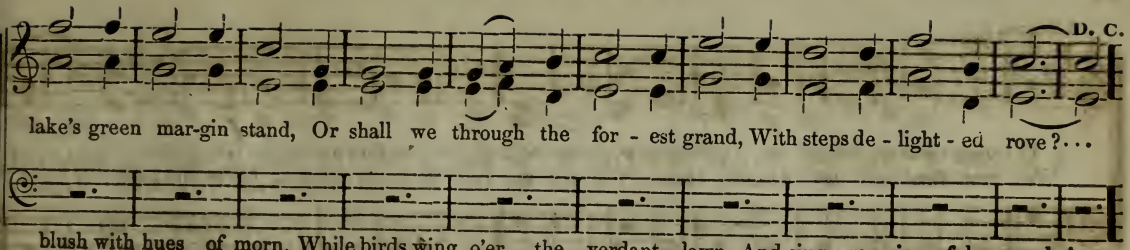

A tempo.
mid - night hymn; Do thou, O gi - ant oak, be - gin The song of grat - i - tude, Ha
mid - night hymn; (OMIT.)
- mo - ni-ous let its numbers swell, Mid the arches of the wood, Har-mo - ni-ous let its


Fine.
Oak.
numbers swell, Mid the arch - es of the wood. 2. O, I have lived five hundred years, And many a
Our sol - emn midnight hymn. 3. O we are the fadeless ev-ergreens, And fear not cold
Evergreens.
Instrument.
changeful scene Of joy and bliss, of grief and tears, From my woodland home I've seen, And I have sung in summer
Winter's snow, And love to hear the storm king's voice, When his tempests rudely blow, And many a summer breeze we've

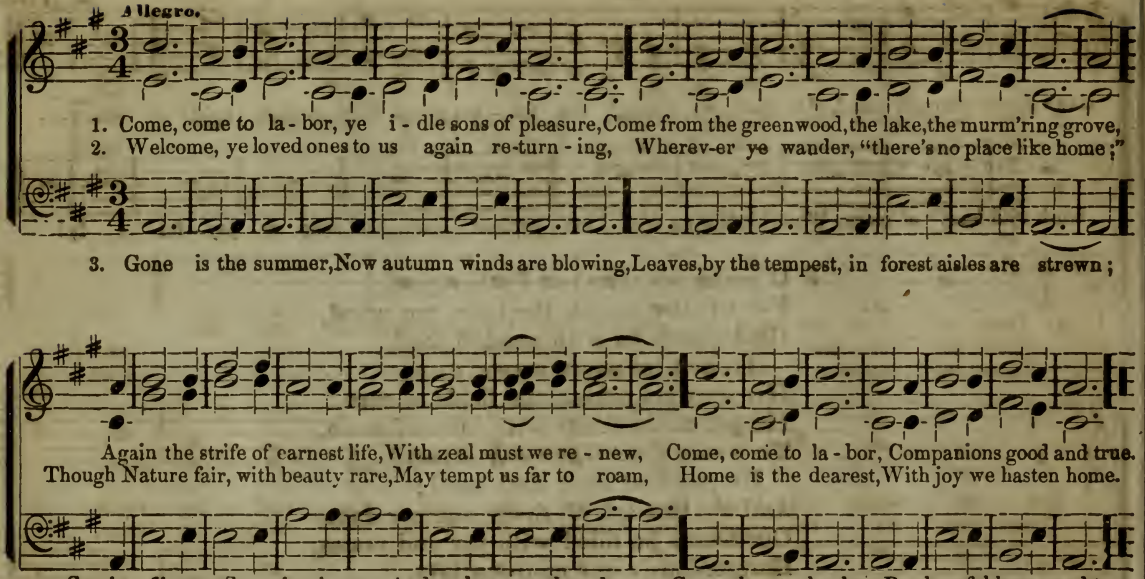

breeze, And slept thro' winter pale, But the seasons change, and our Ma - ker's love, Have I never
felt, And many a winter's gale, But we never have known the season's round, Or our Maker's
known to fail, The seasons change, and our Maker's love, Have I nev - er known to fail.
love to fail, We never have known the sea-sons round, Or our Mak - er's love to fail.

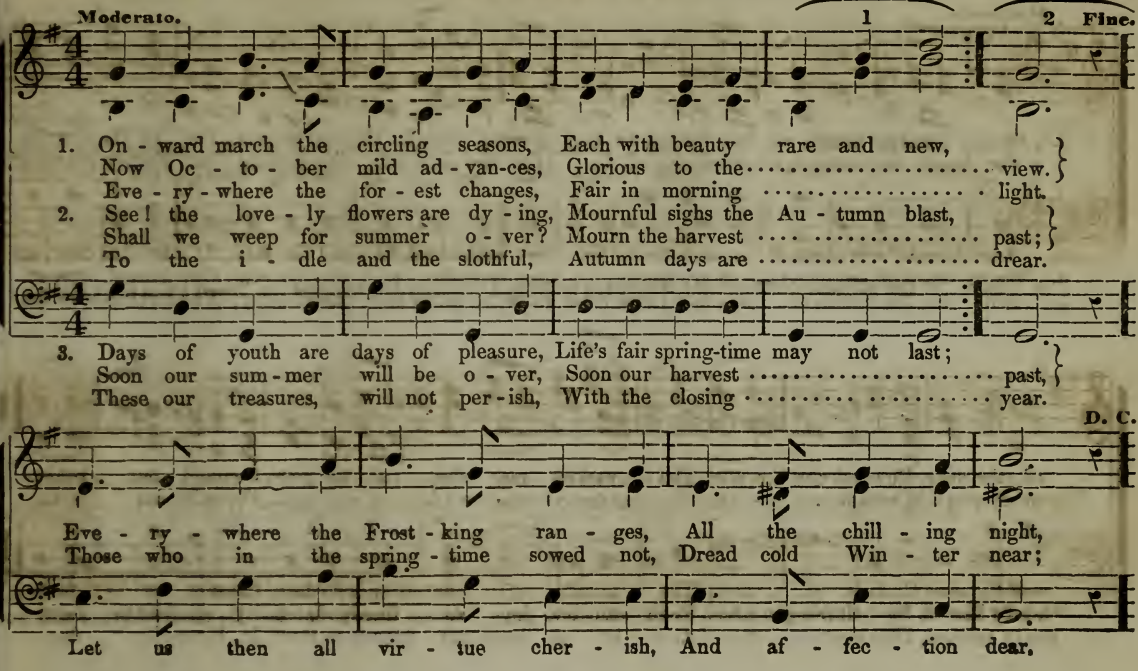

Chorus. f
Trees of the forest awake the song! Praise Him who reigns above, Tho' sea-sons change, and tho' years de -
Trees of the forest, &c.
- cay, En - dur-ing is his love, Tho' seasons change, tho' years decay, En - dur - ing is his love.
(For the 4th verse, see the commencement.)


Allegro.
1. O come a - way from bu - sy care, From la - bor now a - while for - bear, A - way to fields and
We'll rest thro' sul - try summer hours, Till fall the cool Sep-tem-ber showers, We'll rest in August's
2. The husband-man, with thankful eye, Doth now be - hold the harvest nigh, While rise his grateful
"For lo! our Fa - ther kind," saith he, "Doth ev - er - more re - member me, His show'rs refresh the
Fine.
gar - dens rare, The homes of those we love; · · · Or shall we seek the mountain land, Or on the
fruit - ful bow'rs, For these, for these we love. · · ·
thoughts on high, For who so blessed as he! · · · · For see, the tas - selled fields of corn, The boughs, that
ver - dant lea, To him the praise shall be!"

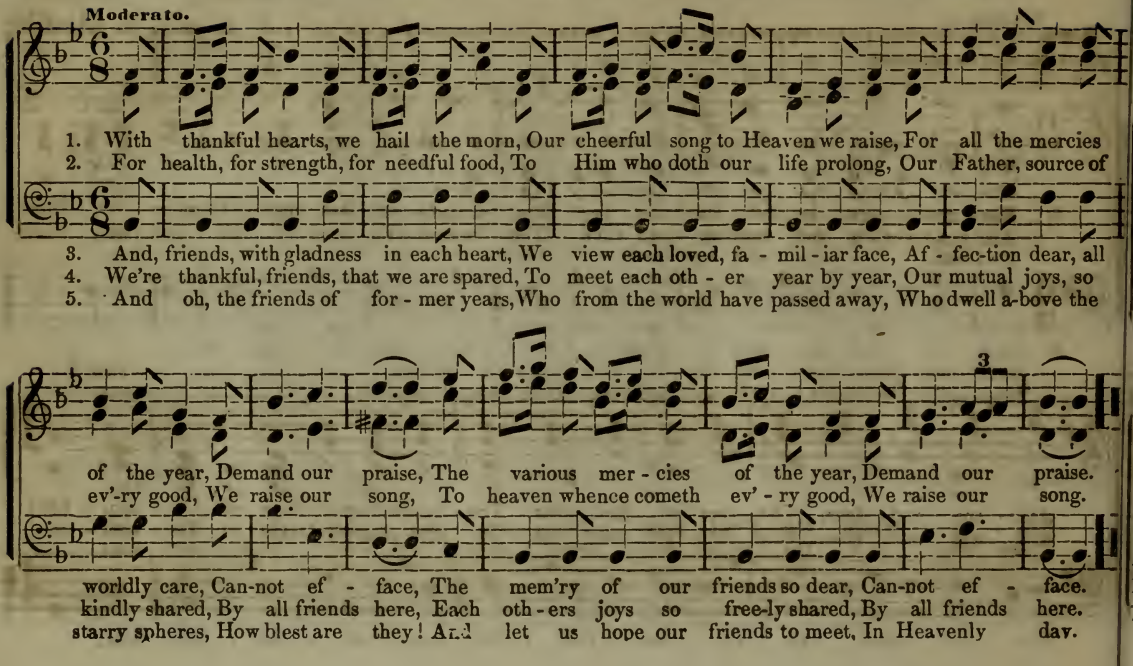


3 O praise we then our Father good,
For HIS the mount, the lake, the wood,
HE blesseth us with needful food,
To him let praise ascend;
HIS showers refresh the fields of corn,
HE paints the fruits with hues of morn,
To weary ones when day is gone,
He peaceful sleep doth send;
And oh, through all these summer days,
Our hearts be filled with joy and praise,
Harmoniously our morning lays,
With songs of angels blend.

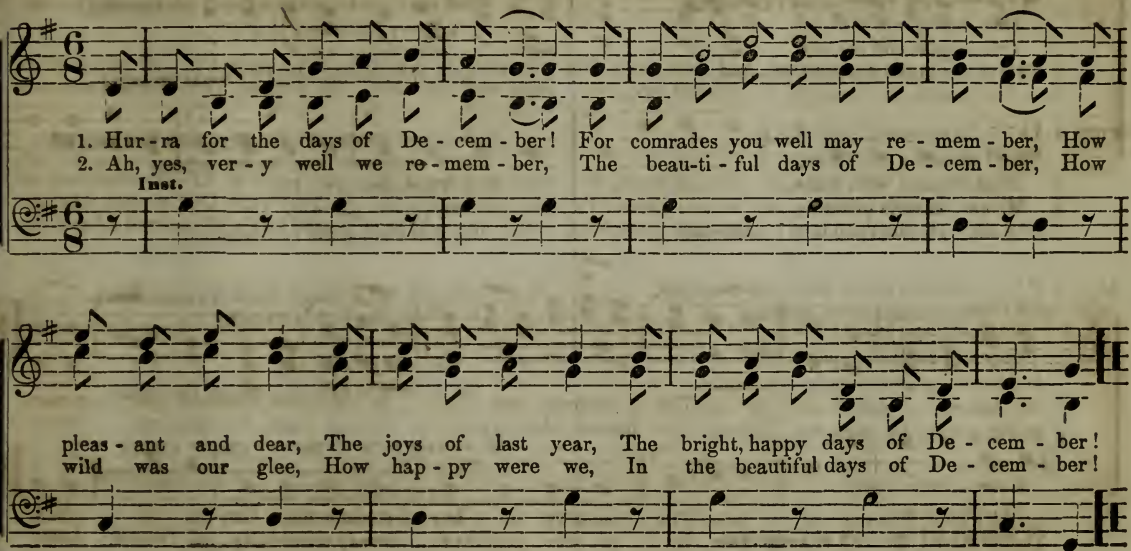

Allegro.
1. Come, come to la - bor, ye i - dle sons of pleasure, Come from the greenwood, the lake, the murm'ring grove,
2. Welcome, ye loved ones to us again re-turn - ing, Wherev-er ye wander, "there's no place like home;"
3. Gone is the summer, Now autumn winds are blowing, Leaves, by the tempest, in forest aisles are strewn;
Again the strife of earnest life, With zeal must we re - new, Come, come to la - bor, Companions good and true.
Though Nature fair, with beauty rare, May tempt us far to roam, Home is the dearest, With joy we hasten home.
So, time flies on, Soon time is gone, And we have much to do; Come then to la - bor, Be cheerful, brave and true.


Moderato.
1
2
Fine.
1. On - ward march the circling seasons, Each with beauty rare and new,
Now Oc - to - ber mild ad - van-ces, Glorious to the ..... view.
Eve - ry - where the for - est changes, Fair in morning ..... light.
2. See! the love - ly flowers are dy - ing, Mournful sighs the Au - tumn blast,
Shall we weep for summer o - ver? Mourn the harvest ..... past;
To the i - dle and the slothful, Autumn days are ..... drear.
3. Days of youth are days of pleasure, Life's fair spring-time may not last;
Soon our sum - mer will be o - ver, Soon our harvest ..... past,
These our treasures, will not per - ish, With the closing ..... year.
D. C.
Eve - ry - where the Frost - king ran - ges, All the chill - ing night,
Those who in the spring - time sowed not, Dread cold Win - ter near;
Let us then all vir - tue cher - ish, And af - fec - tion dear.

No. 11. NOVEMBER. A SONG FOR THANKSGIVING DAY.



NOTE. In schools where all the scholars sing, let one or more of the youngest sing the 4th verse. In others, the 4th, 5th and 6th verses may be omitted.



3 And soon Merry Christmas is coming,
We're thinking wherever we're roaming,
How happy will be
The group round the tree,
That grows in the days of December.

CHILD. 4 And O, I have saved every penny,
Until I possess a great many.
What to buy I don't know,
My kind parents to show,
How their kindness and love I remember.

ALL. 5 O buy what you please with your treasure,
For love by no money we measure,
Whatever you give,
They will kindly receive,
And long your dear present remember.

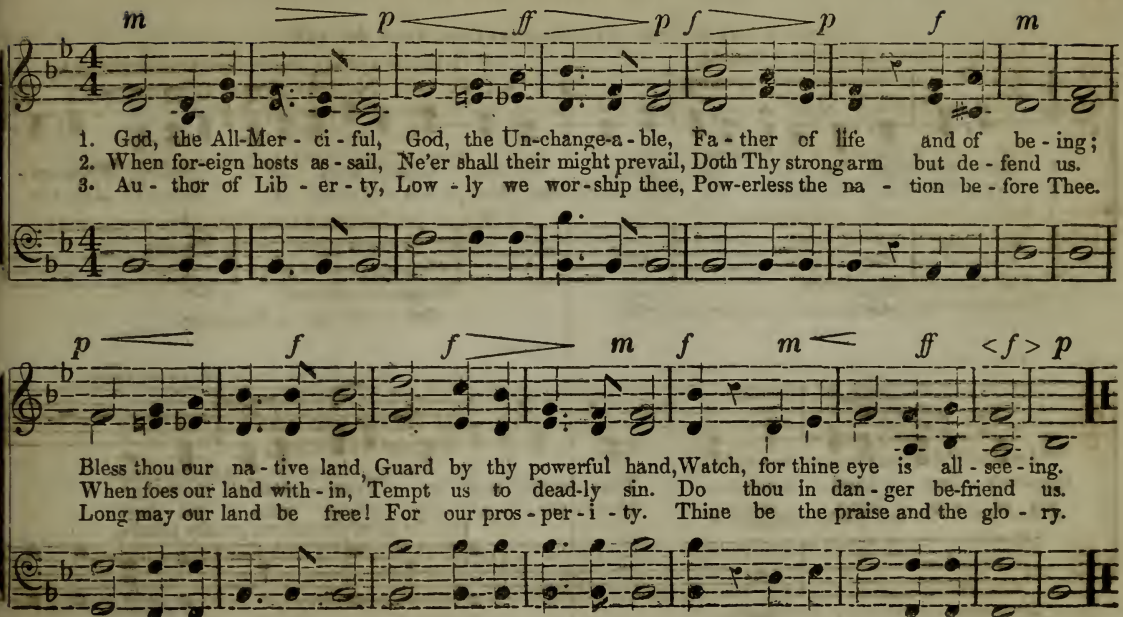
6 And now from this pretty example,
Let others, whose wealth is more ample,
A sweet lesson learn,
And hastily turn
To prepare for the days of December.

7 O, the joys of the bright Christmas morning,
For each household's awake at the dawning.
"Merry Christmas to all!"
Doth merrily call,
Each child on the cold Christmas morning.

8 And the Christmas tree! Say, have you seen it?
How we eagerly wait for the minute
When tinkles the bell
So sweetly and well,
On that festival eve in December.

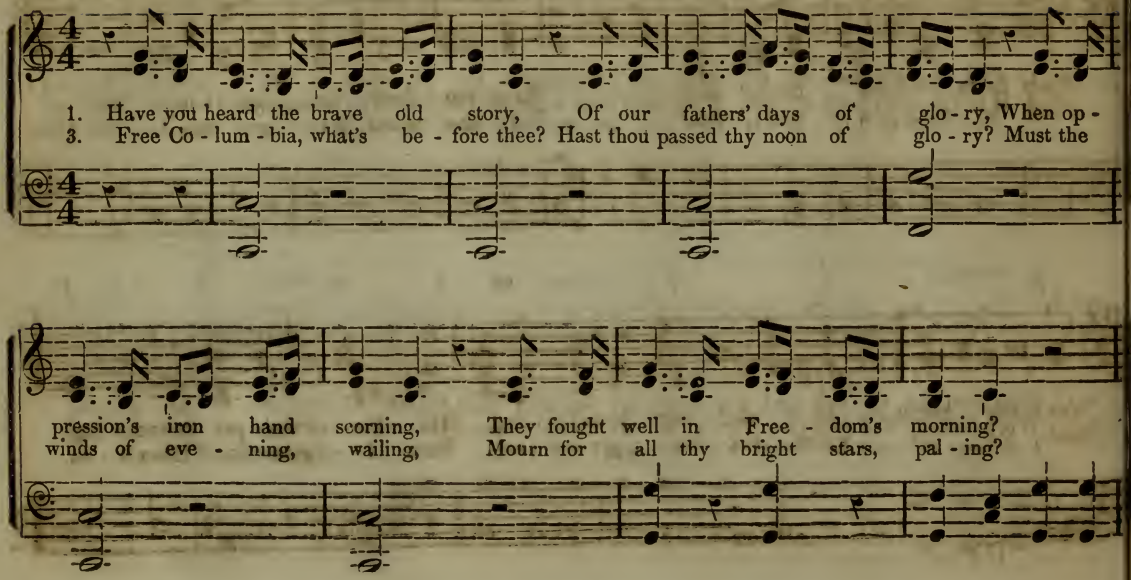
9 And the bell,—ah, we know it's sweet story,
It tells us, the tree in its glory
All brilliant with light
Our eyes will delight,
On its boughs hang the gifts of December.

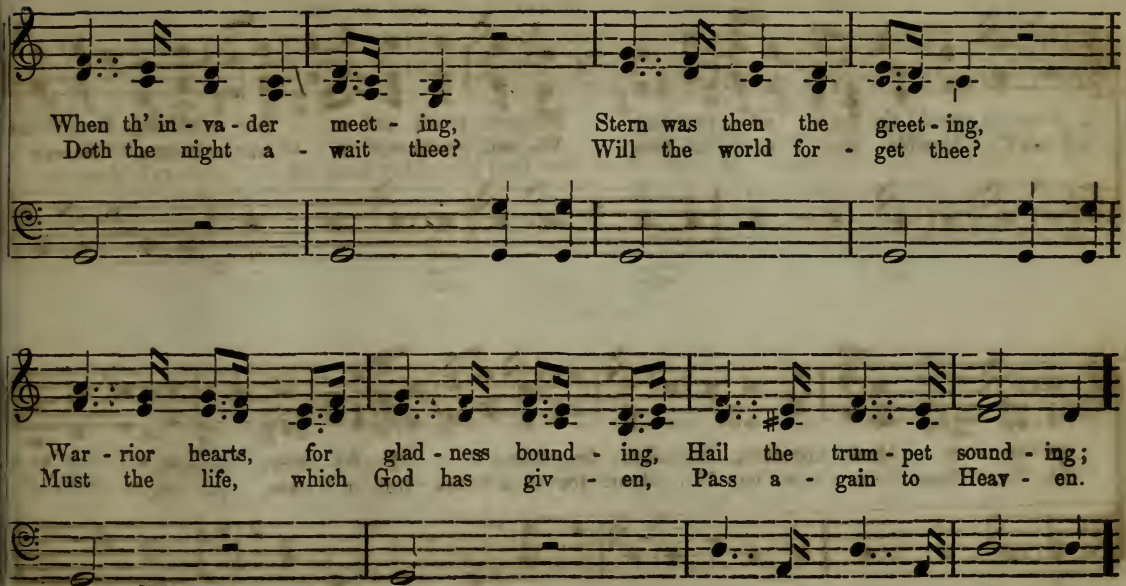
10 And the gifts, though we greatly admire,
There's something each heart prizes higher,
'Tis the love-light we spy,
In each friendly eye,
On that festival day in December.

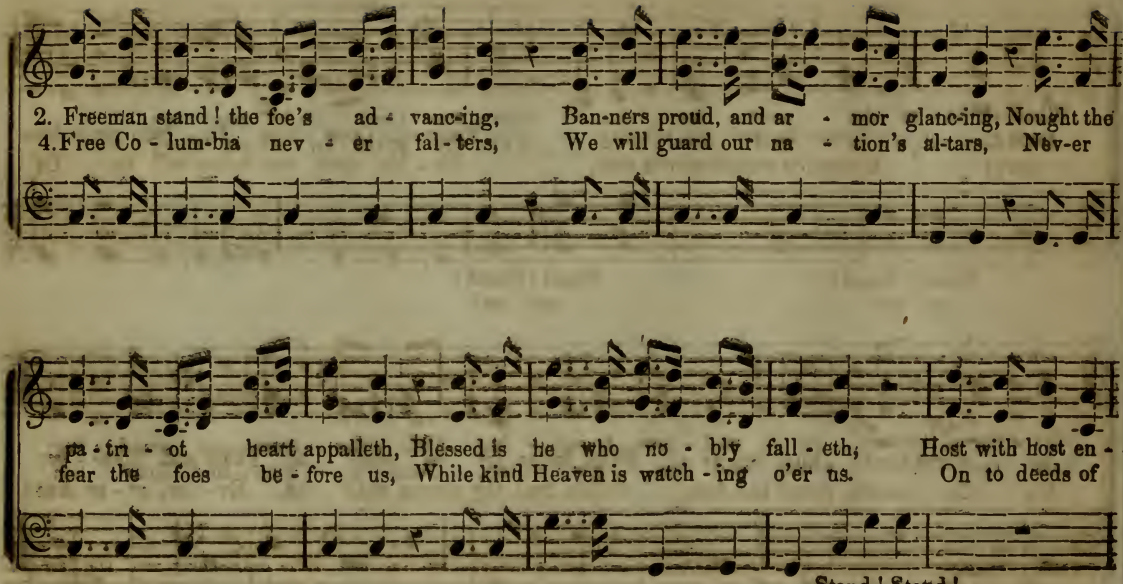

m p ff p f p f m
1. God, the All-Mer - ci - ful, God, the Un-change-a - ble, Fa - ther of life and of be - ing;
2. When for-eign hosts as - sail, Ne'er shall their might prevail, Doth Thy strong arm but de - fend us.
3. Au - thor of Lib - er - ty, Low - ly we wor - ship thee, Pow-erless the na - tion be - fore Thee.
p f f m f m ff <f> p
Bless thou our na - tive land, Guard by thy powerful hand, Watch, for thine eye is all - see - ing.
When foes our land with - in, Tempt us to dead-ly sin. Do thou in dan - ger be-friend us.
Long may our land be free! For our pros - per - i - ty. Thine be the praise and the glo - ry.

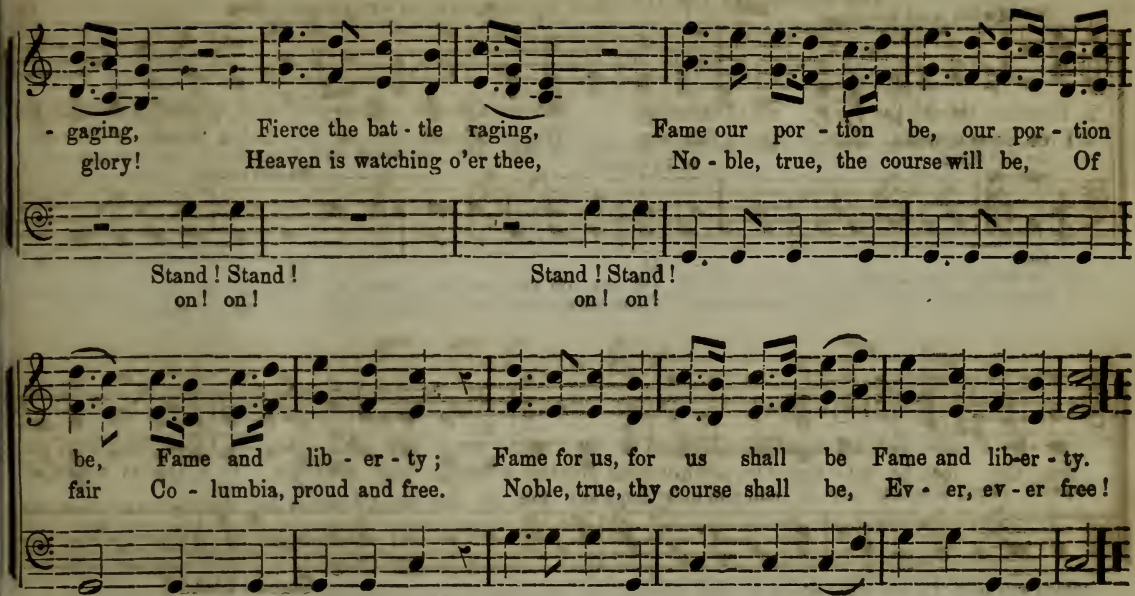
"HAVE YOU HEARD THE BRAVE OLD STORY."

SUNG AT THE BOSTON CITY CELEBRATION, JULY 4th, 1855.



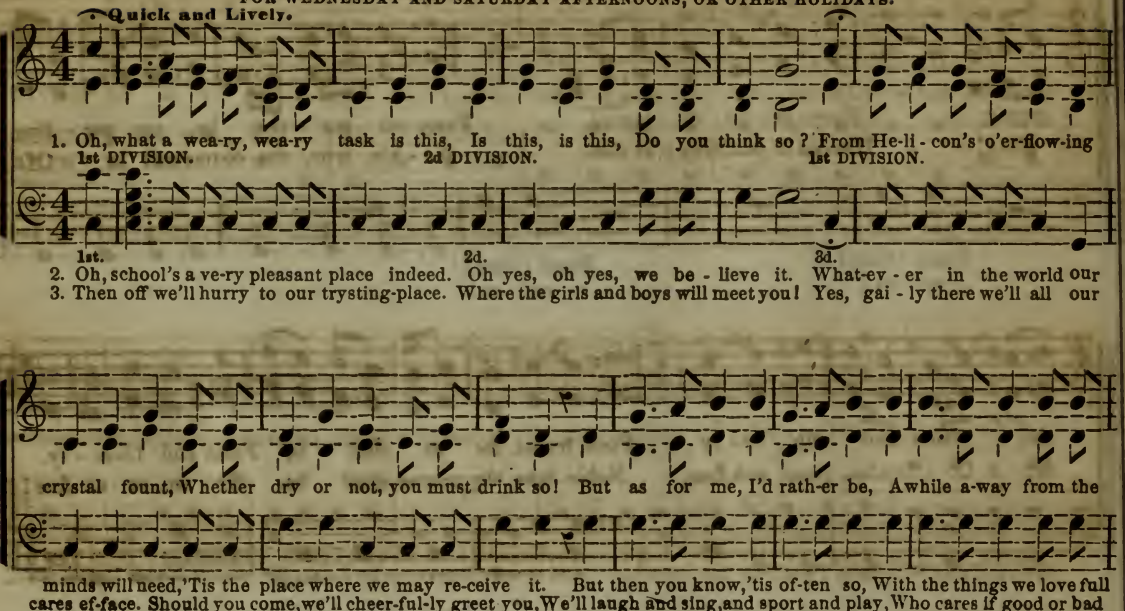

When th' in - va - der meet - ing, Stern was then the greet - ing,
Doth the night a - wait thee? Will the world for - get thee?
War - rior hearts, for glad - ness bound - ing, Hail the trum - pet sound - ing;
Must the life, which God has giv - en, Pass a - gain to Heav - en.

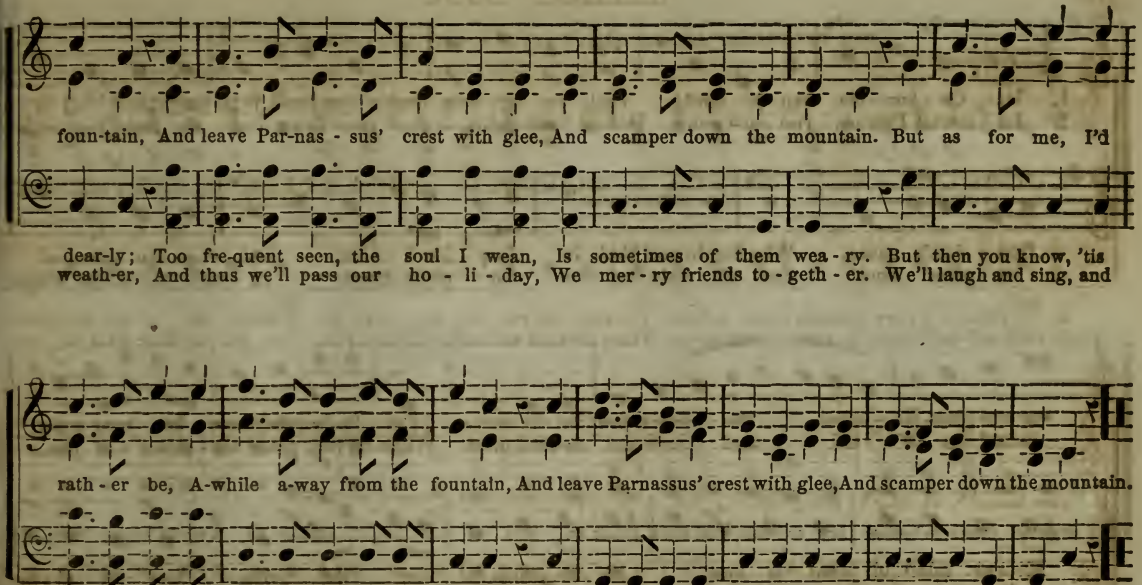

2. Freeman stand! the foe's ad - vanc-ing, Ban-ners proud, and ar - mor glanc-ing, Nought the
4. Free Co - lum-bia nev - er fal-ters, We will guard our na - tion's al-tars, Nev-er
pa - tri - ot heart appalleth, Blessed is he who no - bly fall - eth; Host with host en -
fear the foes be - fore us, While kind Heaven is watch - ing o'er us. On to deeds of
Stand! Stand!
on! on!

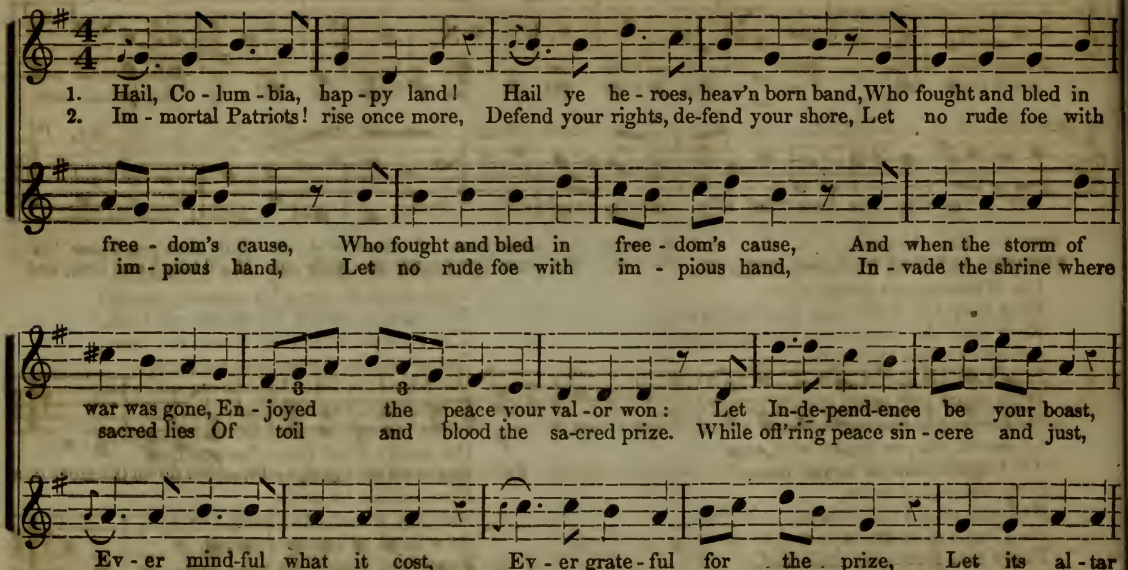

- gaging, Fierce the bat - tle raging, Fame our por - tion be, our por - tion
glory! Heaven is watching o'er thee, No - ble, true, the course will be, Of
Stand! Stand! on! on!
Stand! Stand! on! on!
be, Fame and lib - er - ty; Fame for us, for us shall be Fame and lib-er - ty.
fair Co - lumbia, proud and free. Noble, true, thy course shall be, Ev - er, ev - er free!

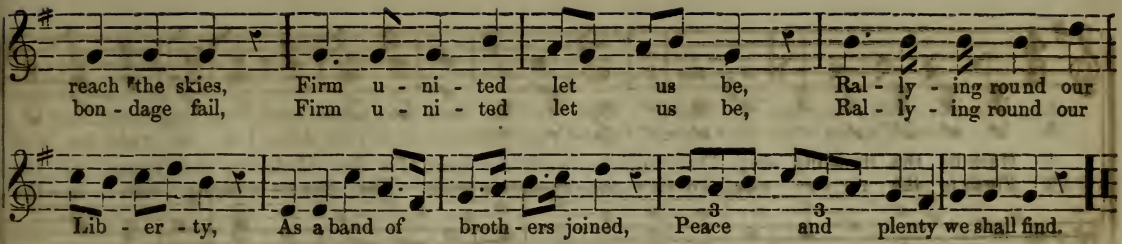
HOLIDAY SONG.

FOR WEDNESDAY AND SATURDAY AFTERNOONS, OR OTHER HOLIDAYS.



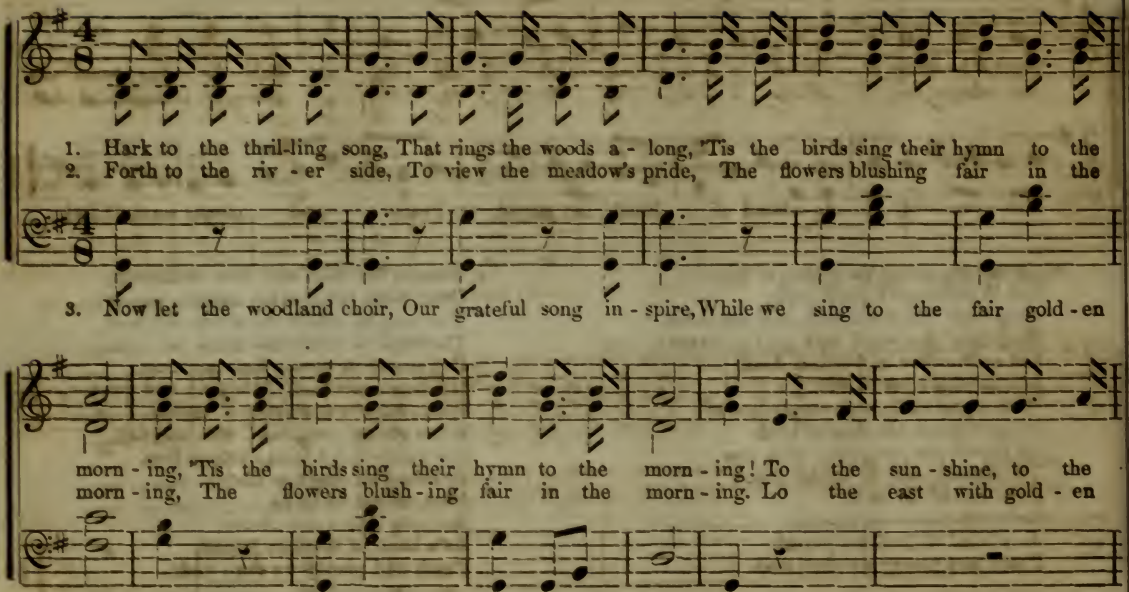

foun-tain, And leave Par-nas - sus' crest with glee, And scamper down the mountain. But as for me, I'd
dear-ly; Too fre-quent seen, the soul I wean, Is sometimes of them wea - ry. But then you know, 'tis
weath-er, And thus we'll pass our ho - li - day, We mer - ry friends to - geth - er. We'll laugh and sing, and
rath - er be, A-while a-way from the fountain, And leave Parnassus' crest with glee, And scamper down the mountain.
of - ten so, With things we love full dearly, Too frequent seen, the soul, I mean, Is sometimes of them weary.
sport and play, Who cares if good or bad weather; And thus we'll pass our ho-li-day, We mer-ry friends to-geth-er.

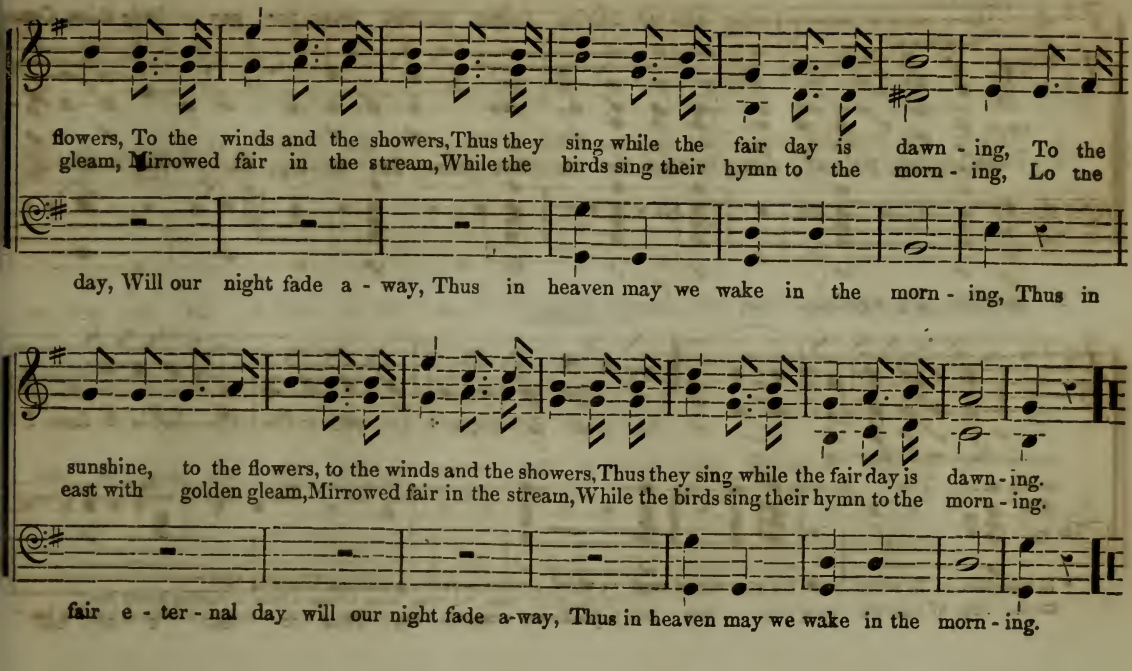

1. Hail, Co - lum - bia, hap - py land! Hail ye he - roes, heav'n born band, Who fought and bled in
2. Im - mortal Patriots! rise once more, Defend your rights, de-fend your shore, Let no rude foe with
free - dom's cause, Who fought and bled in free - dom's cause, And when the storm of
im - pious hand, Let no rude foe with im - pious hand, In - vade the shrine where
war was gone, En - joyed the peace your val - or won: Let In-de-pend-ence be your boast,
sacred lies Of toil and blood the sa-cred prize. While off'ring peace sin - cere and just,
Ev - er mind-ful what it cost, Ev - er grate - ful for the prize, Let its al - tar
In heaven we place a manly trust, That truth and justice may pre - vail; Ev' - ry scheme of



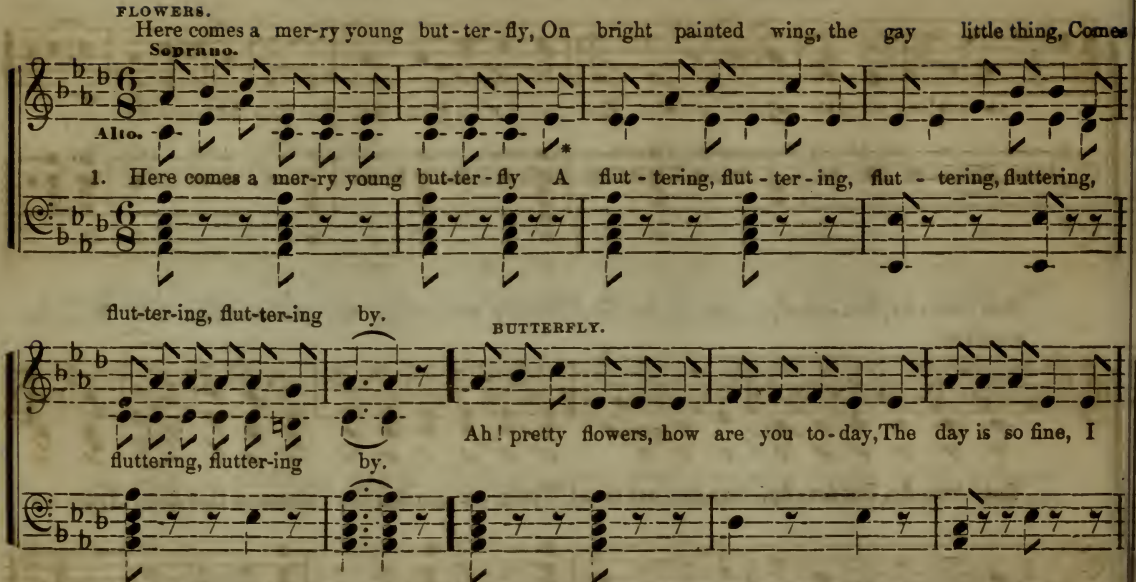
3. Sound ye, sound the trump of fame!
Let Washington's great name
Ring thro' the world with loud applause,
Ring thro' the world with loud applause;
Let ev'ry clime to freedom dear
Listen with a joyful ear.
With equal skill, with steady power
He governs in the fearful hour
Of horrid war, or guides with ease
Th' happier time of honest peace.
Firm united let us be,
Rallying round our liberty,
As a band of brothers joined,
Peace and plenty we shall find.

4. Behold the chief who now commands,
Once more to serve his country stands:
The rock on which the storm will beat,
The rock on which the storm will beat;
But armed in virtue, firm and true,
His hopes are fixed on heaven and you;
When hope was sinking in dismay,
When gloom obscured Columbia's day,
His steady mind from changes free,
Resolved on death or liberty.
Firm united let us be,
Rallying round our liberty,
As a band of brothers joined,
Peace and plenty we shall find.

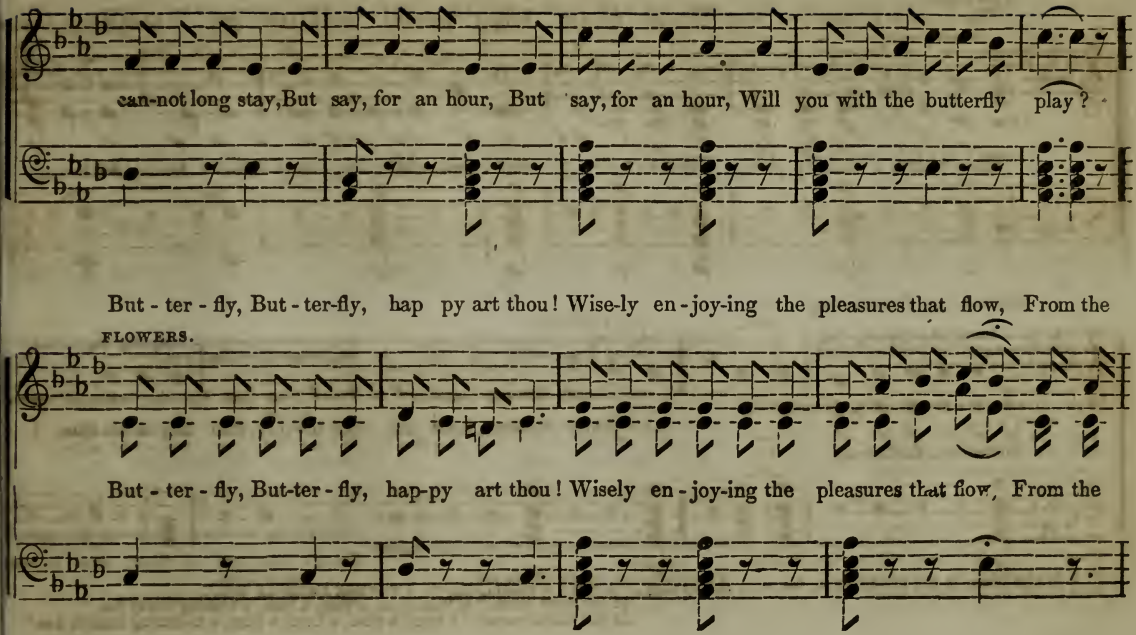

1. Hark to the thril-ling song, That rings the woods a - long, 'Tis the birds sing their hymn to the
2. Forth to the riv - er side, To view the meadow's pride, The flowers blushing fair in the
3. Now let the woodland choir, Our grateful song in - spire, While we sing to the fair gold - en
morn - ing, 'Tis the birds sing their hymn to the morn - ing! To the sun - shine, to the
morn - ing, The flowers blush - ing fair in the morn - ing. Lo the east with gold - en
morn - ing, While we sing to the fair gold - en morn - ing, Thus in fair e - ter - nal

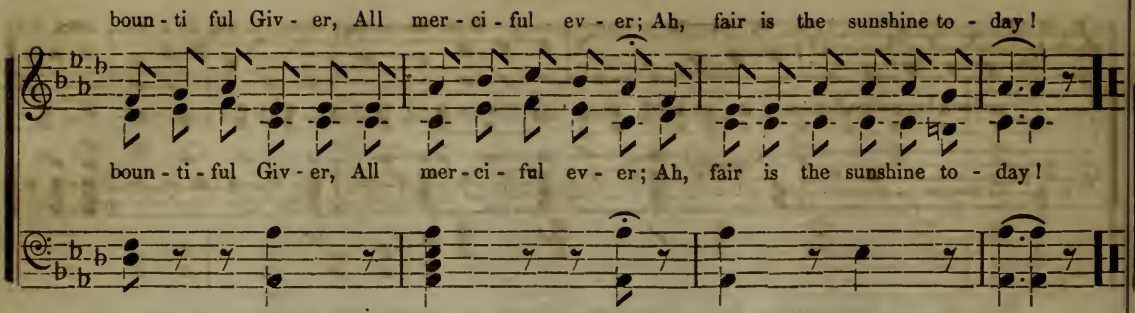

flowers, To the winds and the showers, Thus they sing while the fair day is dawn - ing, To the
gleam, Mirrowed fair in the stream, While the birds sing their hymn to the morn - ing, Lo the
day, Will our night fade a - way, Thus in heaven may we wake in the morn - ing, Thus in
sunshine, to the flowers, to the winds and the showers, Thus they sing while the fair day is dawn - ing.
east with golden gleam, Mirrowed fair in the stream, While the birds sing their hymn to the morn - ing.
fair e - ter - nal day will our night fade a-way, Thus in heaven may we wake in the morn - ing.

A SONG OF THE FLOWER GARDEN.



* In this place, in the second verse, the ALTO should sing, "a whirr, a whirr, a whirr, a whirring humming bird,"
In the third verse, "a buzz, buzz, a buzz, a buzz, a buzzing honey bee."
In the fourth verse, "a hum, a hum, a hum, a hum, a humming humble bee."


can-not long stay, But say, for an hour, But say, for an hour, Will you with the butterfly play?
But - ter - fly, But - ter-fly, hap py art thou! Wise-ly en - joy-ing the pleasures that flow, From the
FLOWERS.
But - ter - fly, But-ter - fly, hap-py art thou! Wisely en - joy-ing the pleasures that flow, From the



Here comes a beautiful humming-bird;
As bright as a gem, as swift as a flash,
A beautiful humming-bird.

Hum. Bird.—Good morrow sweet flowers, I've come to play,
Awhile in the sunshine with you to-day;
With lilies and roses, with lilies and roses,
Awhile in the sunshine to-day.

Boquets.—Gladly we greet you, O beautiful bird,
Gladly thy welcome the flow'rets have heard;
Thou bright winged rover, till daylight is over,
Be thine through the garden to stray.
Here comes a busy young honey bee.

Ne'er stopping to play, she hurries away,
This busy young honey bee!

Bee.—O! sweet pretty flowers, I'm happy to meet you,
I thought I would call in passing, to greet you,
To a field of white clover, I'm hurrying over,
To gather some honey to-day.

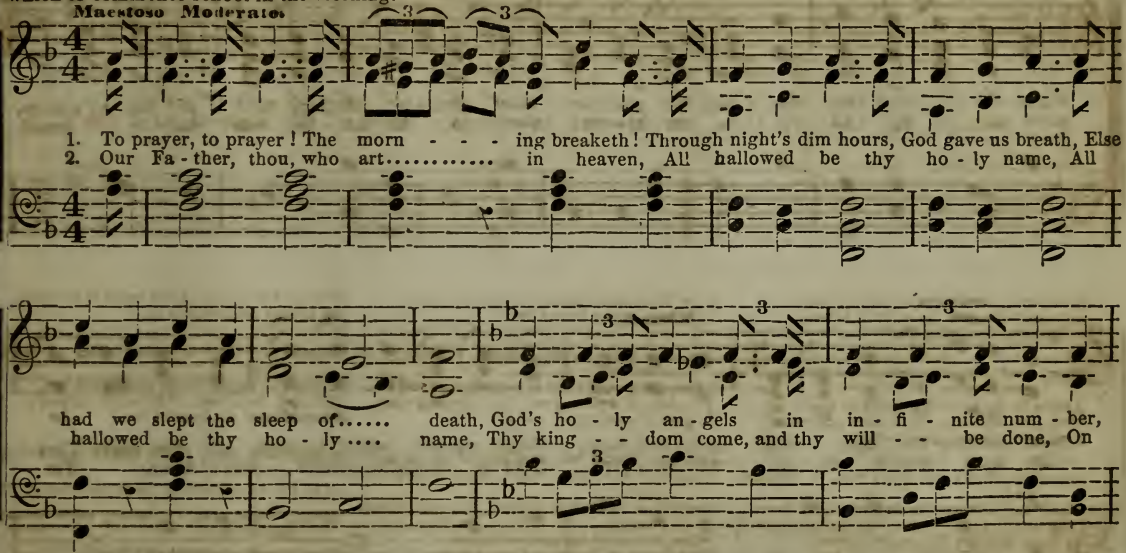
Boquets.—Honey bee, busy and useful art thou,
From field and from forest, from blossoming bough.
Sweet store dost thou gather, for cold winter weather,
When flowers of the garden lie low.
Here comes an honest old humble bee,

He's good as fine gold, his heart is not cold,
An honest old friend is he.

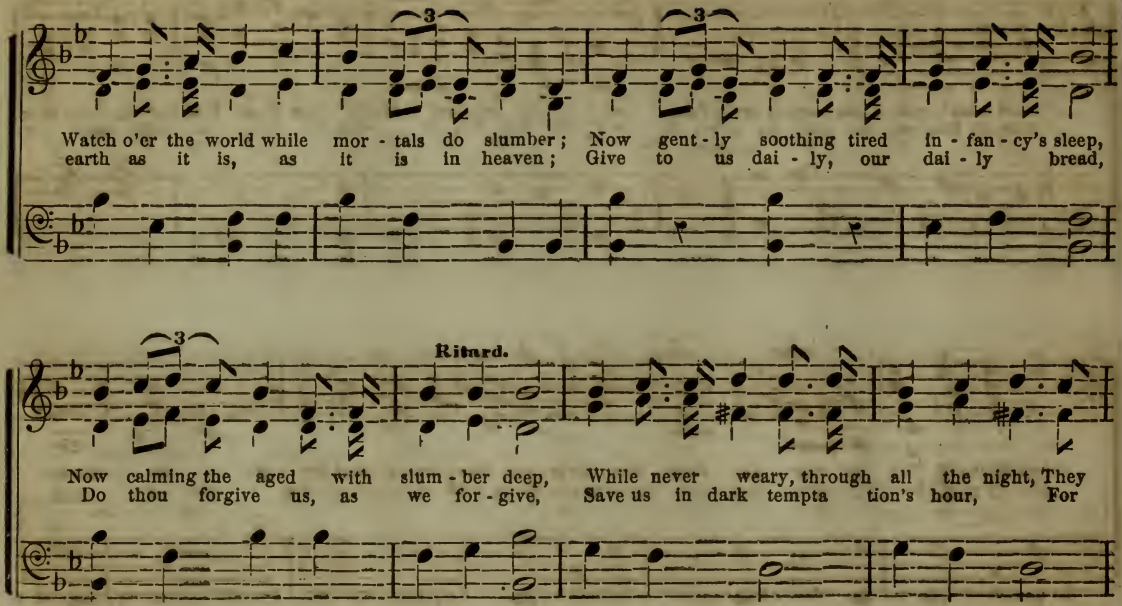
Hum. Bee.—How d'ye do, ladies; I've come to see,
If you will dispose to an honest old bee,
Of honey for money, of honey for money,
To an honest old humble bee.

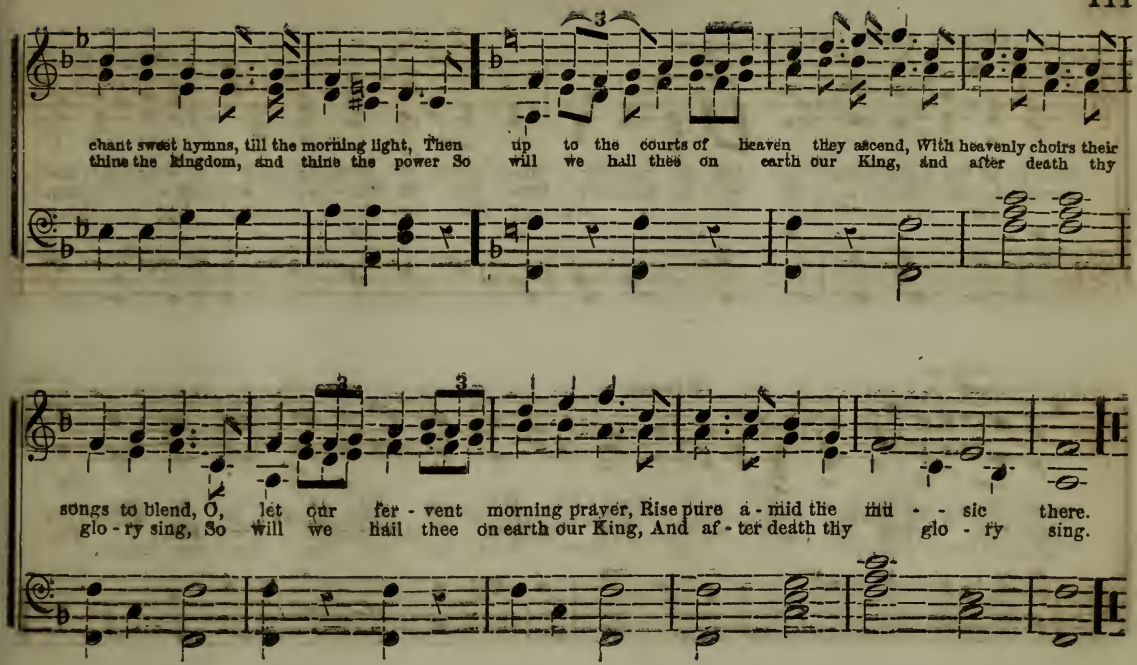
Boquets.—Humble bee, humble bee, welcome art thou,
Of all the fair flowers in the garden that grow,
Though some may be fairer, there is none that is rarer,
Than honesty, faithful and true.

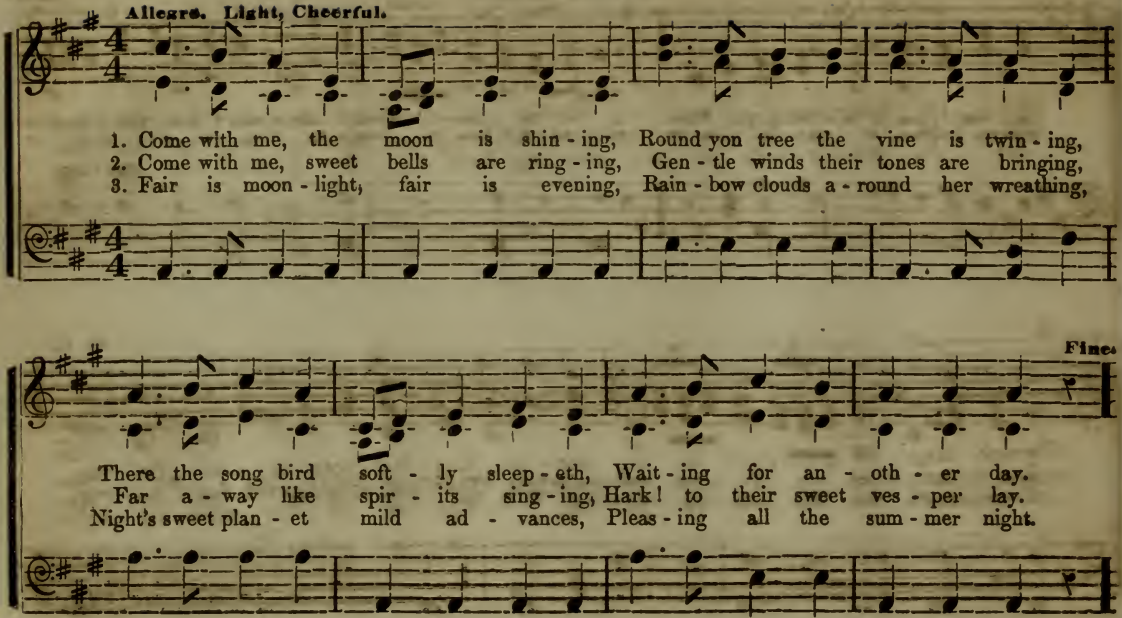
Note. The first verse, sung twice, will serve for a morning song. With the second verse, it will be a good song with which to commence school in the morning.

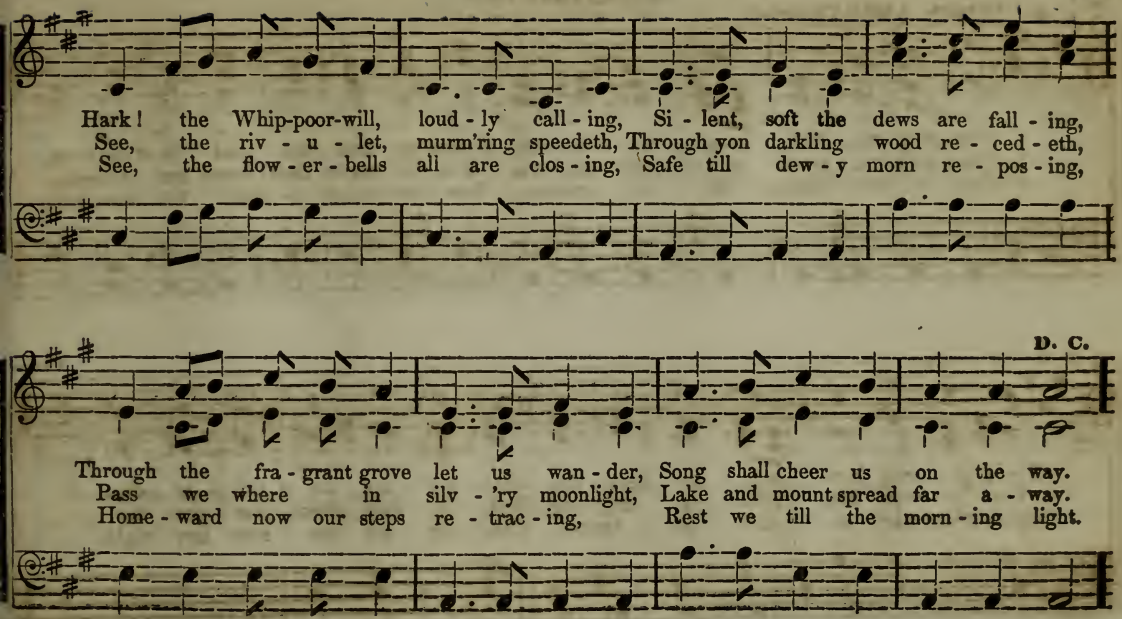


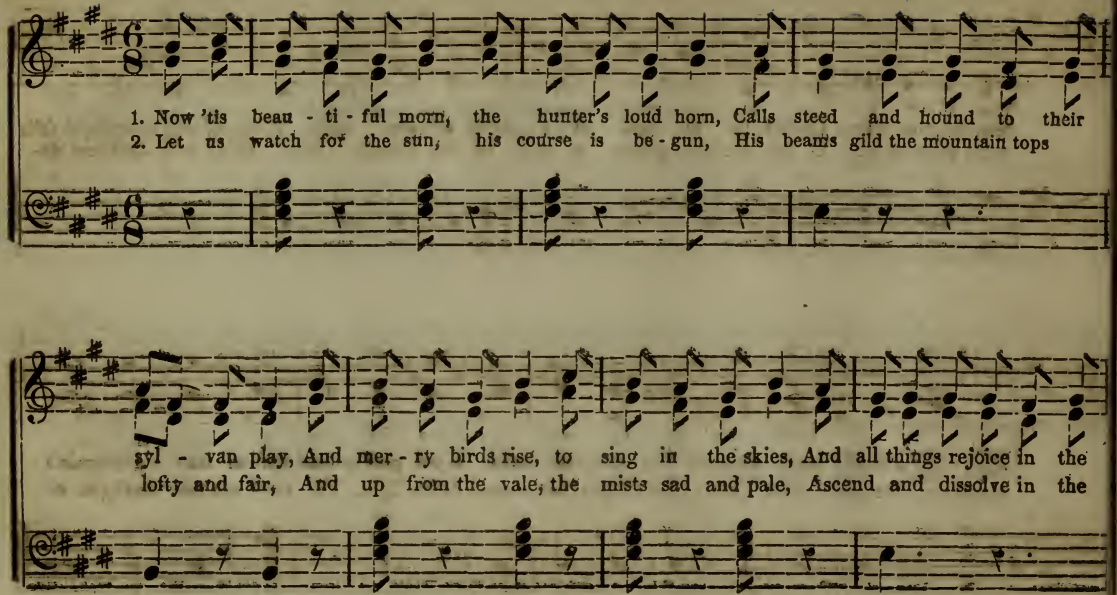
Do not hurry. In the line "God's holy angels, in infinite number," first learn the alto. If only one part is sung, let it be the alto.

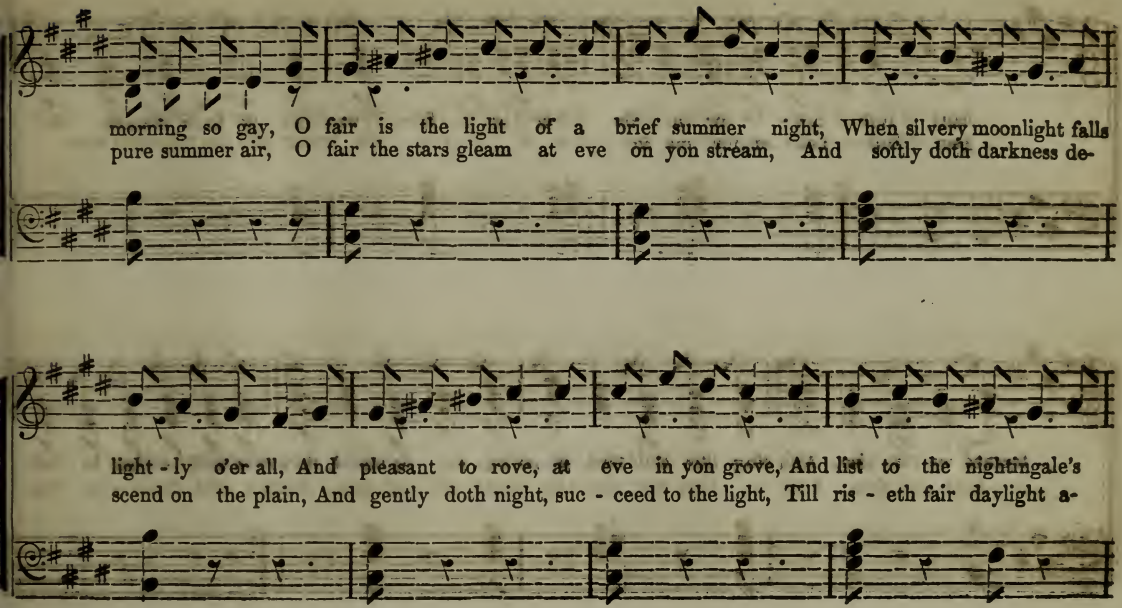

Watch o'er the world while mor - tals do slumber; Now gent - ly soothing tired in - fan - cy's sleep,
earth as it is, as it is in heaven; Give to us dai - ly, our dai - ly bread,
Ritard.
Now calming the aged with slum - ber deep, While never weary, through all the night, They
Do thou forgive us, as we for - give, Save us in dark tempta tion's hour, For

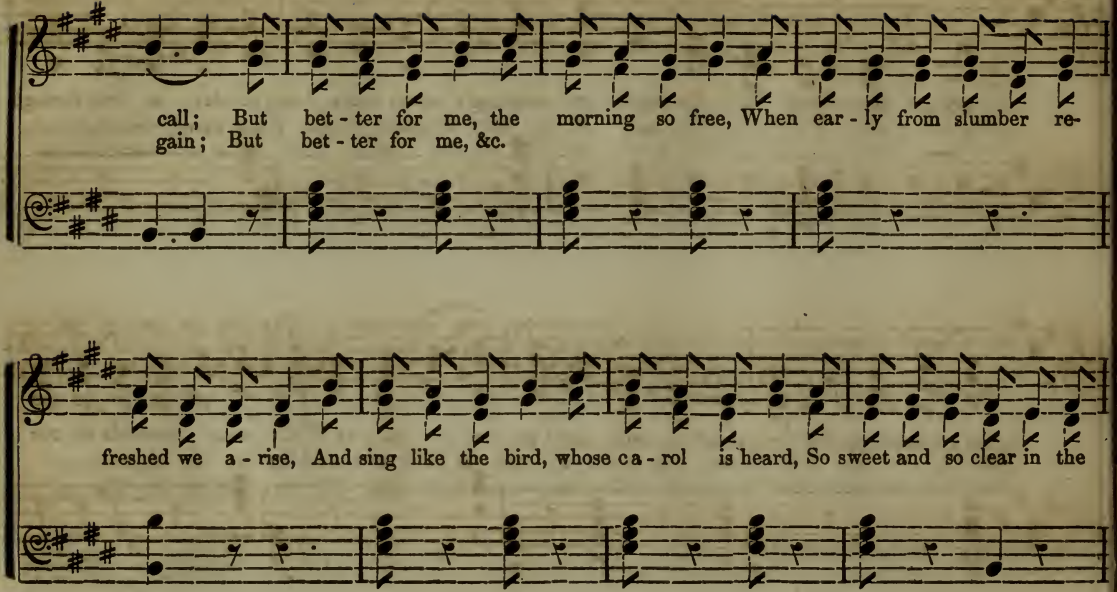

chant sweet hymns, till the morning light, Then up to the courts of heaven they ascend, With heavenly choirs their
thine the kingdom, and thine the power So will we hail thee on earth our King, and after death thy
songs to blend, O, let our fer - vent morning prayer, Rise pure a - mid the mu - - sic there.
glo - ry sing, So will we hail thee on earth our King, And af - ter death thy glo - ry sing.

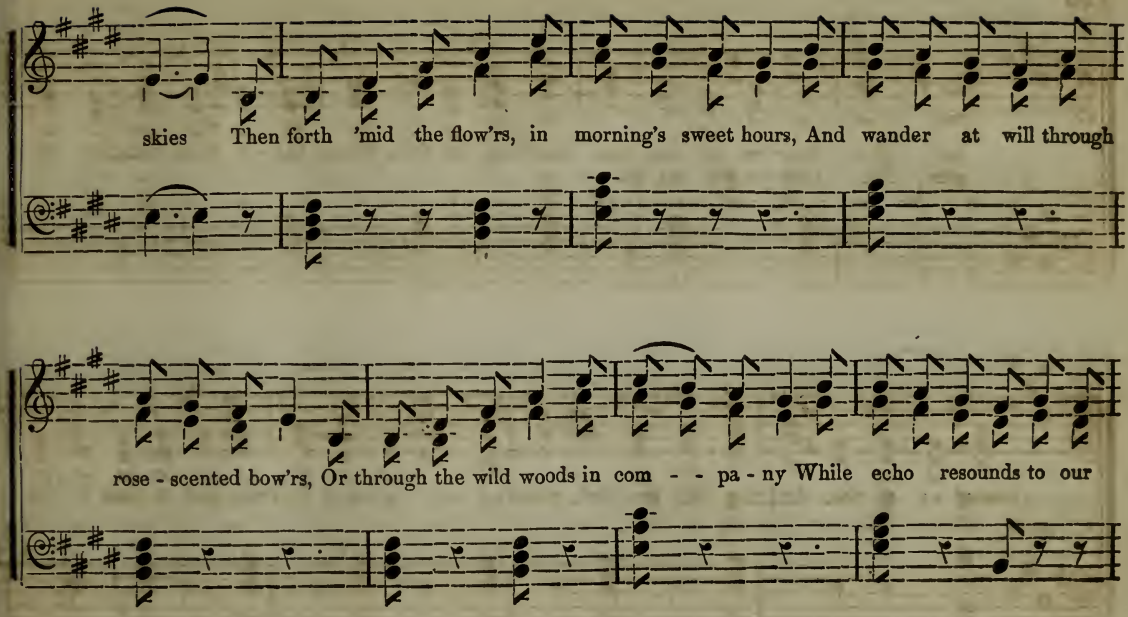

Allegro. Light, Cheerful.
1. Come with me, the moon is shin - ing, Round yon tree the vine is twin - ing,
2. Come with me, sweet bells are ring - ing, Gen - tle winds their tones are bringing,
3. Fair is moon - light, fair is evening, Rain - bow clouds a - round her wreathing,
Fine.
There the song bird soft - ly sleep - eth, Wait - ing for an - oth - er day.
Far a - way like spir - its sing - ing, Hark! to their sweet ves - per lay.
Night's sweet plan - et mild ad - vances, Pleas - ing all the sum - mer night.

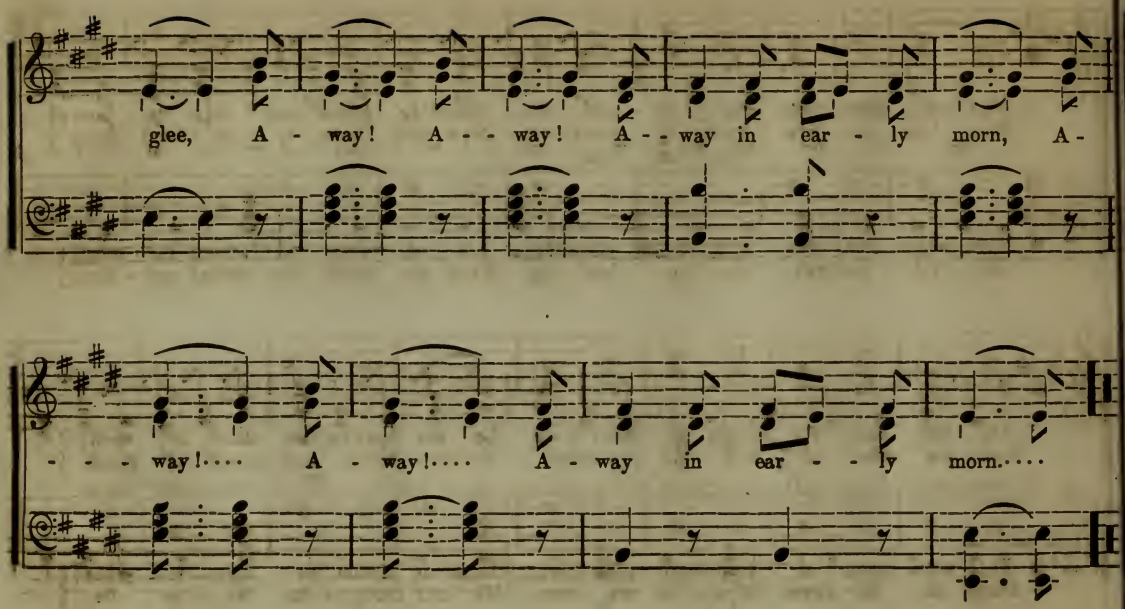

Hark! the Whip-poor-will, loud-ly call-ing, Si-lent, soft the dews are fall-ing,
See, the riv-u-let, murm'ring speedeth, Through yon darkling wood re-ced-eth,
See, the flow-er-bells all are clos-ing, Safe till dew-y morn re-pos-ing,
D. C.
Through the fra-grant grove let us wan-der, Song shall cheer us on the way.
Pass we where in silv-'ry moonlight, Lake and mount spread far a-way.
Home-ward now our steps re-trac-ing, Rest we till the morn-ing light.

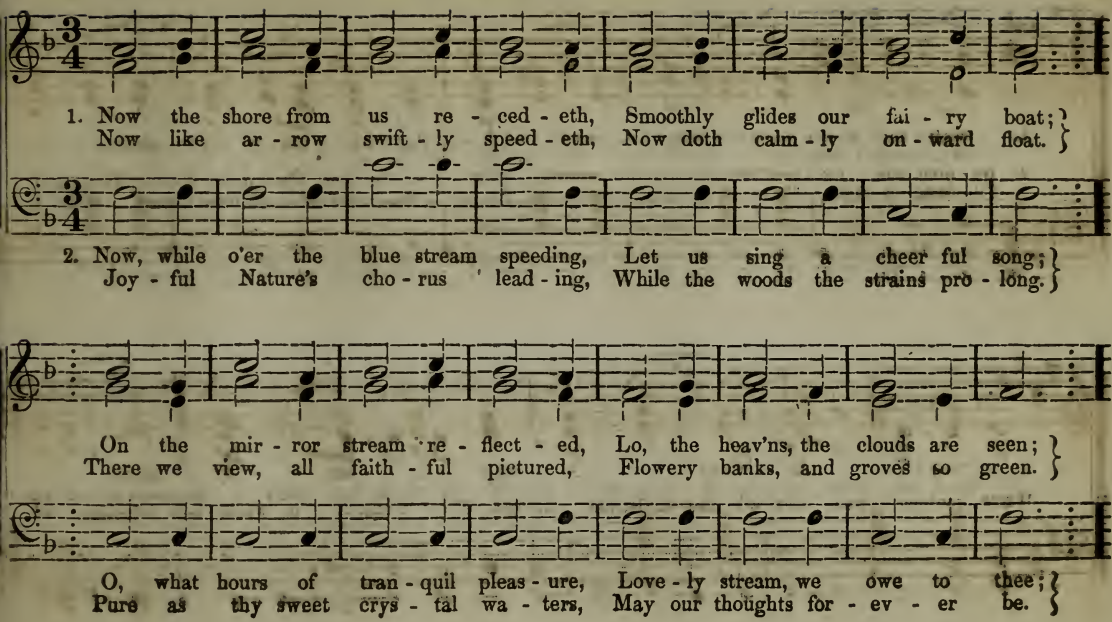

1. Now 'tis beau - ti - ful morn, the hunter's loud horn, Calls steed and hound to their
2. Let us watch for the sun, his course is be - gun, His beams gild the mountain tops
syl - van play, And mer - ry birds rise, to sing in the skies, And all things rejoice in the
lofty and fair, And up from the vale, the mists sad and pale, Ascend and dissolve in the

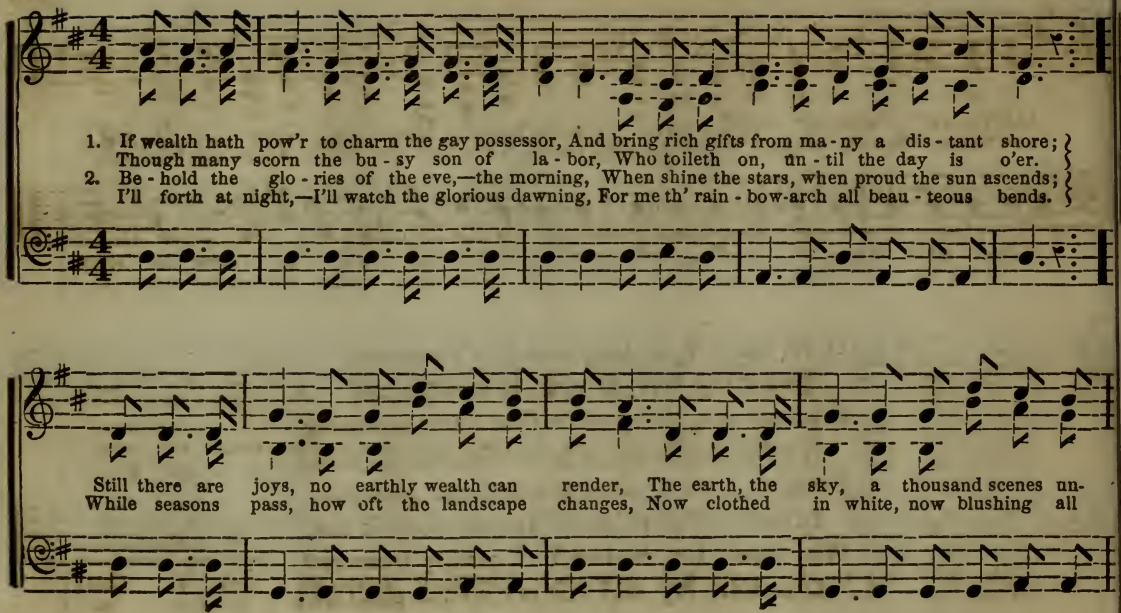

morning so gay, O fair is the light of a brief summer night, When silvery moonlight falls
pure summer air, O fair the stars gleam at eve on yon stream, And softly doth darkness de-
light - ly o'er all, And pleasant to rove, at eve in yon grove, And list to the nightingale's
scend on the plain, And gently doth night, suc - ceed to the light, Till ris - eth fair daylight a-

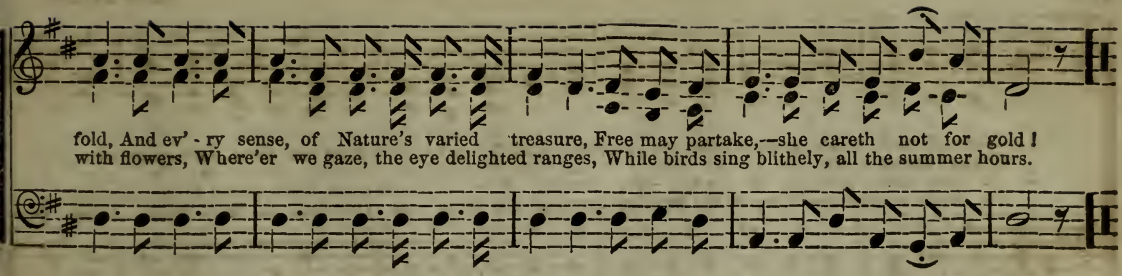

call; But bet - ter for me, the morning so free, When ear - ly from slumber re-
gain; But bet - ter for me, &c.
freshed we a - rise, And sing like the bird, whose ca - rol is heard, So sweet and so clear in the


skies Then forth 'mid the flow'rs, in morning's sweet hours, And wander at will through
rose - scented bow'rs, Or through the wild woods in com - - pa - ny While echo resounds to our


glee, A - way! A - - way! A - - way in ear - ly morn, A -
- - - way!.... A - way!.... A - way in ear - - ly morn.....

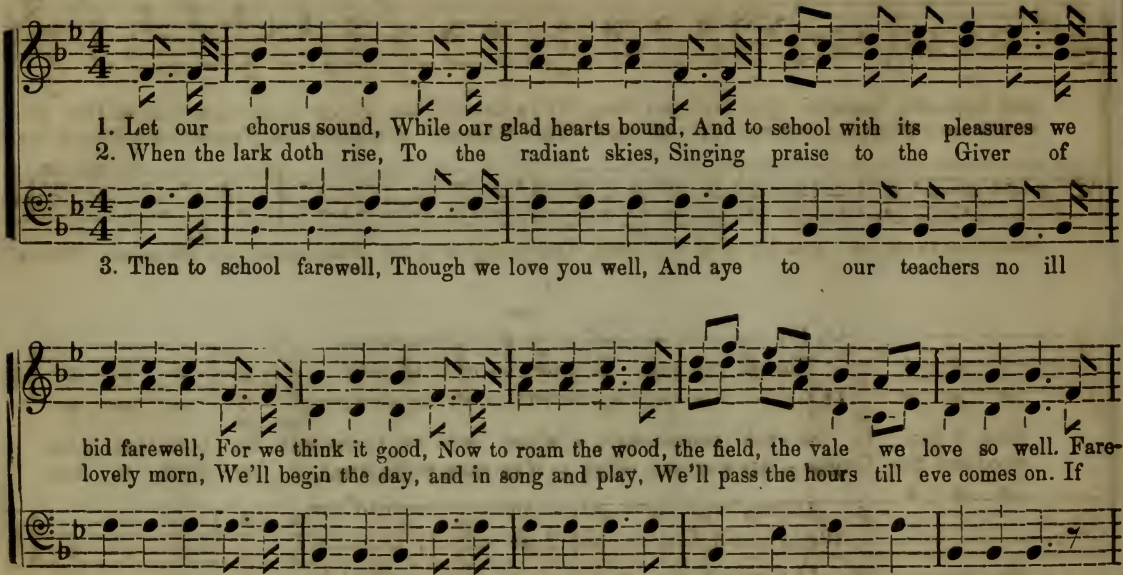

1. Now the shore from us re - ced - eth, Smoothly glides our fai - ry boat;
Now like ar - row swift - ly speed - eth, Now doth calm - ly on - ward float.
2. Now, while o'er the blue stream speeding, Let us sing a cheer ful song;
Joy - ful Nature's cho - rus lead - ing, While the woods the strains pro - long.
On the mir - ror stream re - flect - ed, Lo, the heav'ns, the clouds are seen;
There we view, all faith - ful pictured, Flowery banks, and groves so green.
O, what hours of tran - quil pleas - ure, Love - ly stream, we owe to thee;
Pure as thy sweet crys - tal wa - ters, May our thoughts for - ev - er be.

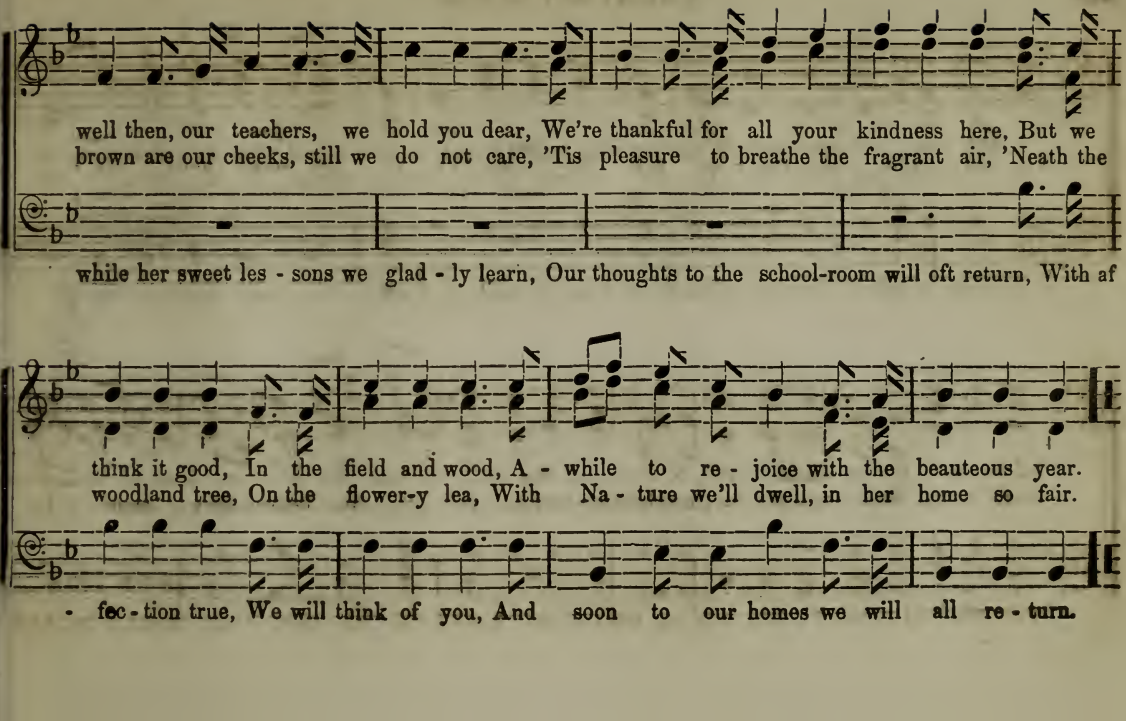

1. If wealth hath pow'r to charm the gay possessor, And bring rich gifts from ma-ny a dis-tant shore;
Though many scorn the bu-sy son of la-bor, Who toileth on, un-til the day is o'er.
2. Be-hold the glo-ries of the eve,—the morning, When shine the stars, when proud the sun ascends;
I'll forth at night,—I'll watch the glorious dawning, For me th' rain-bow-arch all beau-teous bends.
Still there are joys, no earthly wealth can render, The earth, the sky, a thousand scenes un-
While seasons pass, how oft the landscape changes, Now clothed in white, now blushing all

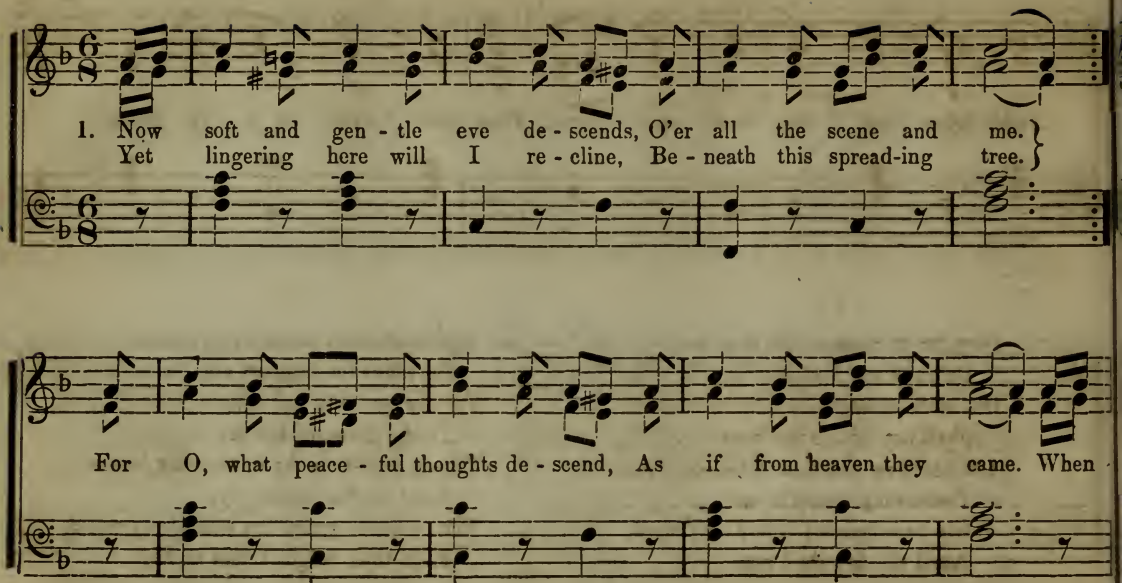


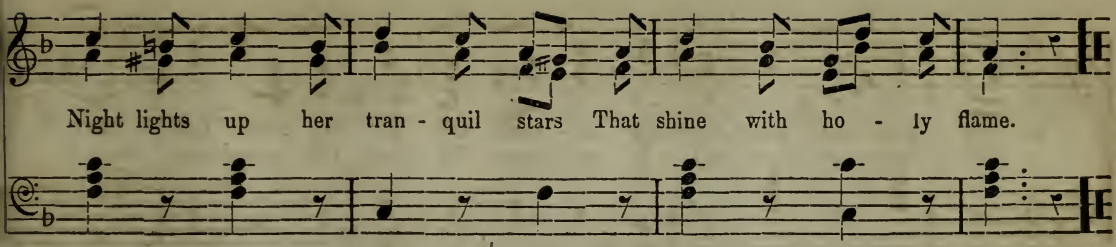
3

O, let me not, to dang'rous pow'r aspiring,
Forget the joys, so pure, so near to me,
O let me not, the world's false show admiring,
Sweet rural home, e're bid farewell to thee!
From all I view, mine eye deriveth pleasure,
In sorrow's hour, kind Nature cheereth me,
What could I more, had I all earthly treasure?
O this my joy, and this my wealth shall be!


1. Let our chorus sound, While our glad hearts bound, And to school with its pleasures we
2. When the lark doth rise, To the radiant skies, Singing praise to the Giver of
3. Then to school farewell, Though we love you well, And aye to our teachers no ill
bid farewell, For we think it good, Now to roam the wood, the field, the vale we love so well. Fare-
lovely morn, We'll begin the day, and in song and play, We'll pass the hours till eve comes on. If
wish we, Still we think it best from our tasks to rest, Awhile with Na - ture, our friend to be. And


well then, our teachers, we hold you dear, We're thankful for all your kindness here, But we
brown are our cheeks, still we do not care, 'Tis pleasure to breathe the fragrant air, 'Neath the
while her sweet les - sons we glad - ly learn, Our thoughts to the school-room will oft return, With af
think it good, In the field and wood, A - while to re - joice with the beauteous year.
woodland tree, On the flower-y lea, With Na - ture we'll dwell, in her home so fair.
- fec - tion true, We will think of you, And soon to our homes we will all re - turn.


1. Now soft and gen - tle eve de - scends, O'er all the scene and me.
Yet lingering here will I re - cline, Be - neath this spread-ing tree.
For O, what peace - ful thoughts de - scend, As if from heaven they came. When



2

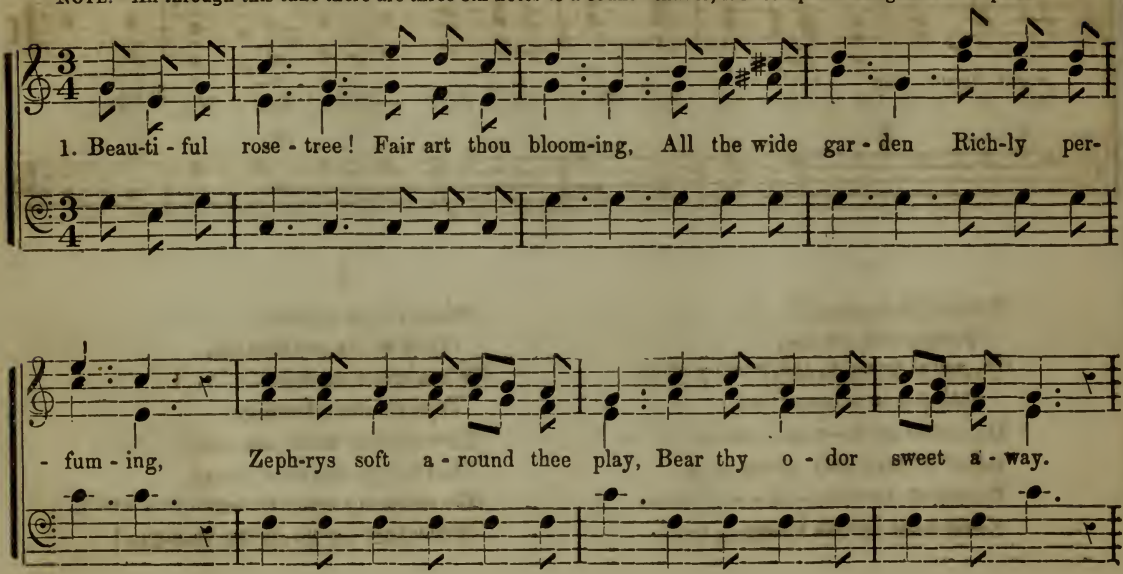
Now far be passion, far from me,
Be envy and be fear,
Oh, sinful thought, and worldly strife
Shall not invade me here.
Let heavenly peace, and heavenly love,
Possess my weary breast,
While here beneath God's holy stars,
Amid the flowers I rest.

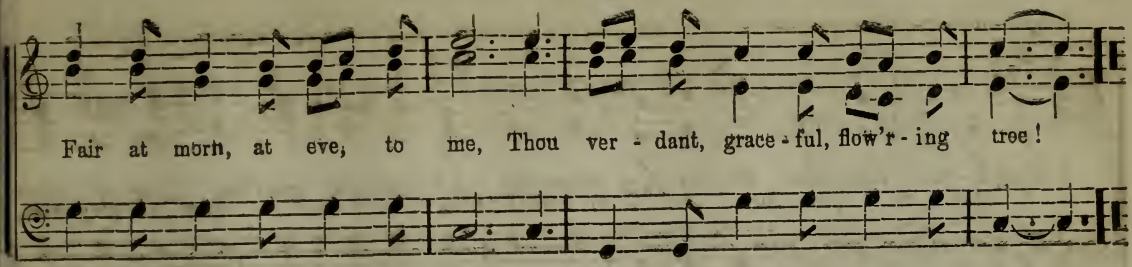
3

And now sweet music everywhere,
Pervades the fragrant air,
For zephyrs sing soft lullaby,
To the innocent and fair.
I seem to hear in the murmuring breeze,
Kind angels passing by,
Who come to guard the slumb'ring world,
From their bright homes on high.

BEAUTIFUL ROSE TREE.

NOTE.—All through this tune there are three 8th notes to a count—that is, it is composed altogether of triplets.





2

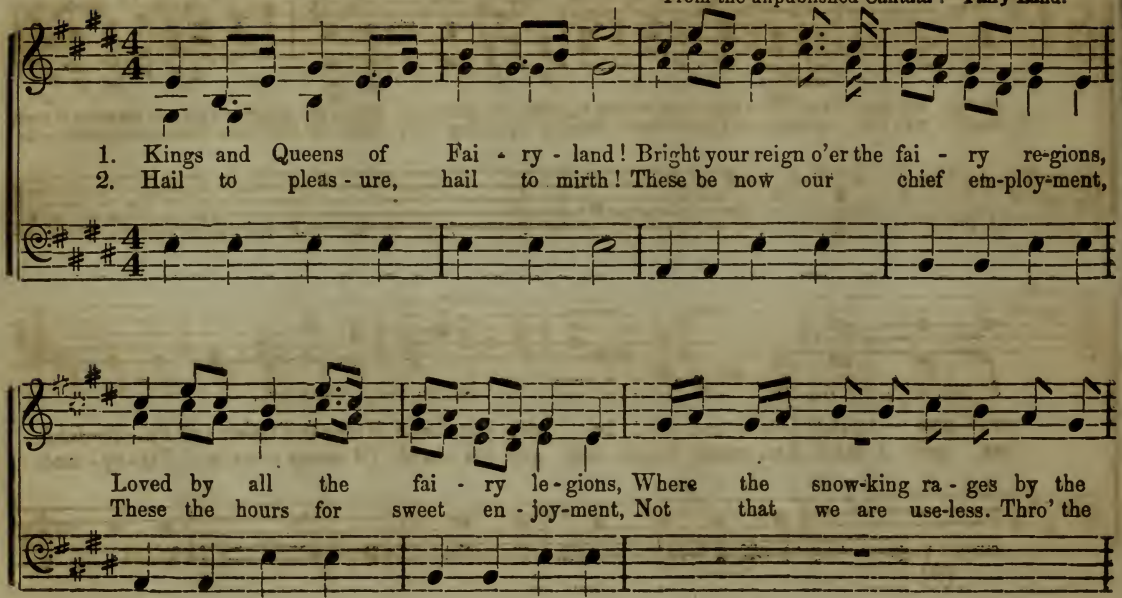
Pride of the garden!
Pride of the summer!
Charm with thy beauty,
Every new comer,
Queens of all the flowery train,
Roses, blessed your gentle reign.
Fairest of the flowers to me,
Sweet roses on this blooming tree!

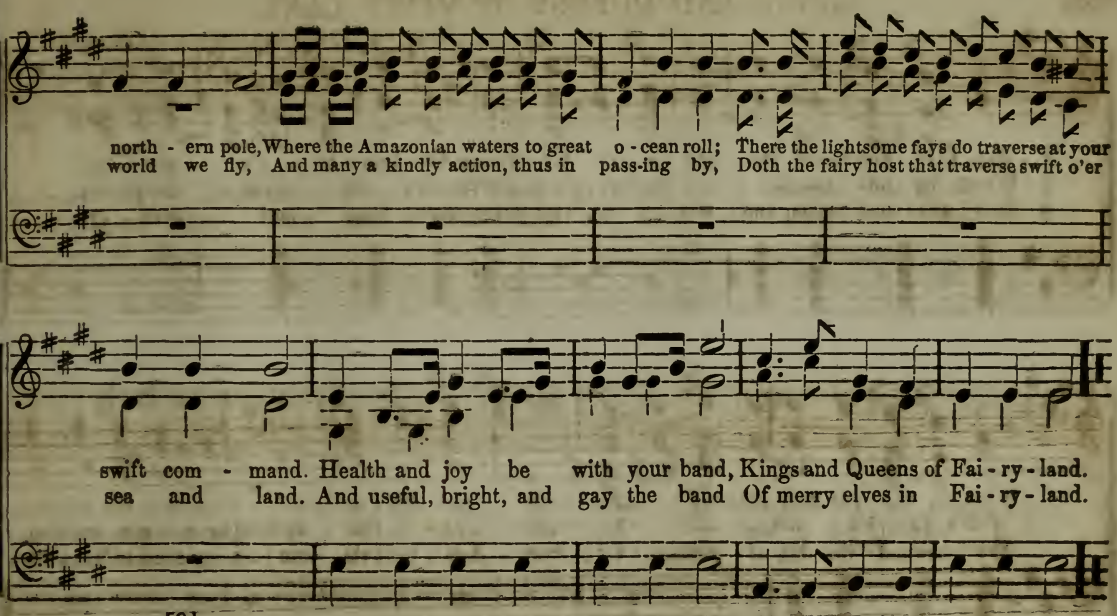
3

When in the autumn,
Cold winds are blowing,
When chills the frost,
The rivulet's flowing,
Then thy life must pass away,
Then thy glories must decay.
Yet in spring again for me,
Will bloom my lovely fair rose-tree!

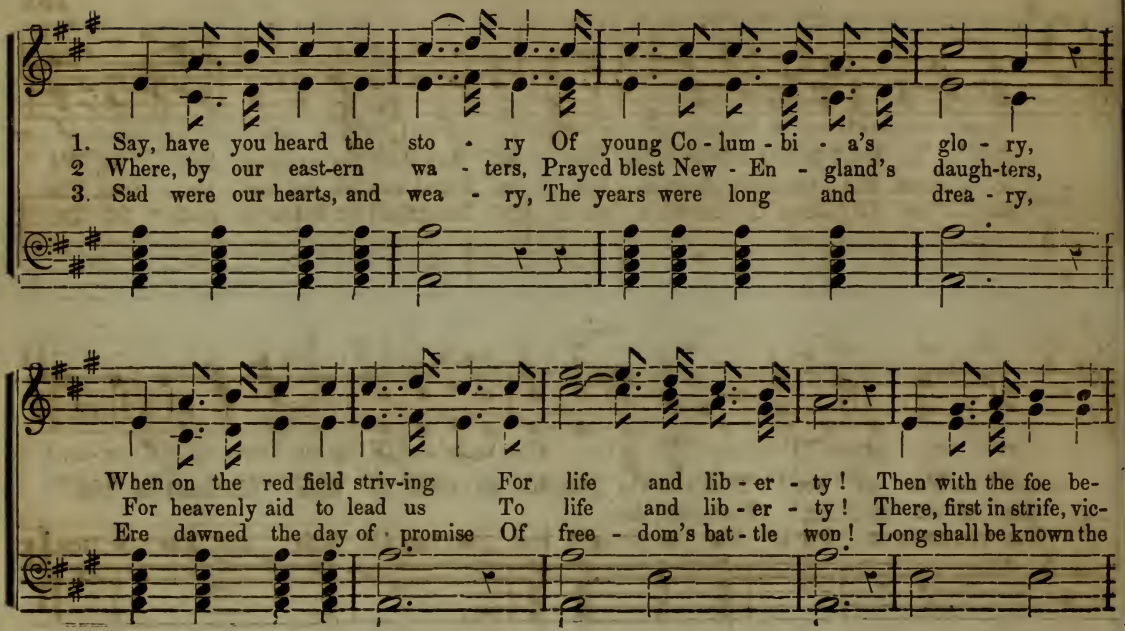
KINGS AND QUEENS OF FAIRY LAND.

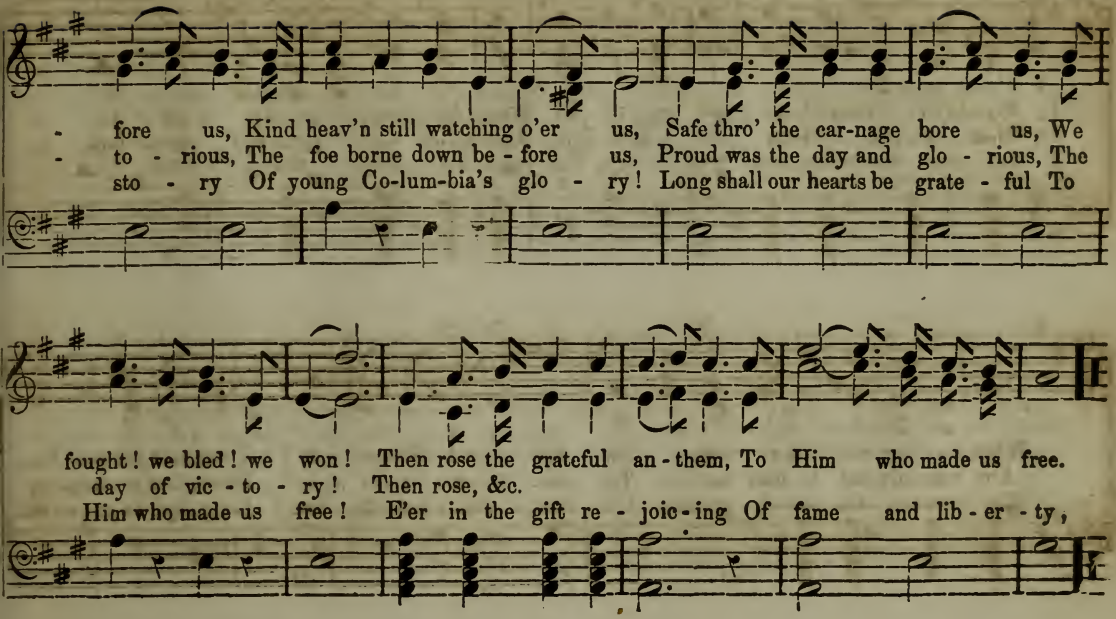
From the unpublished Cantata : "Fairy-Land."

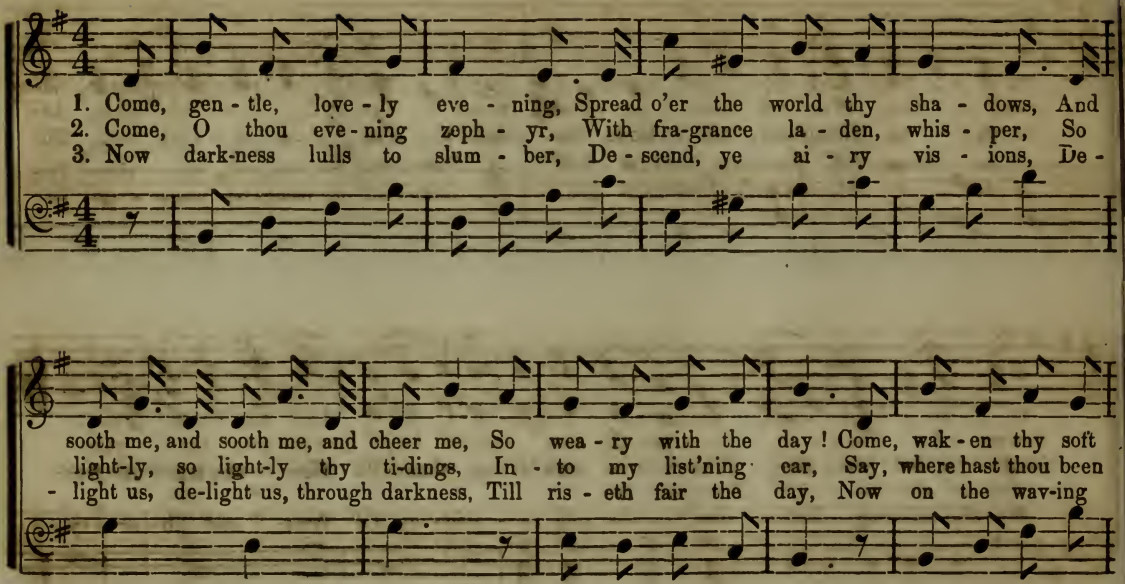


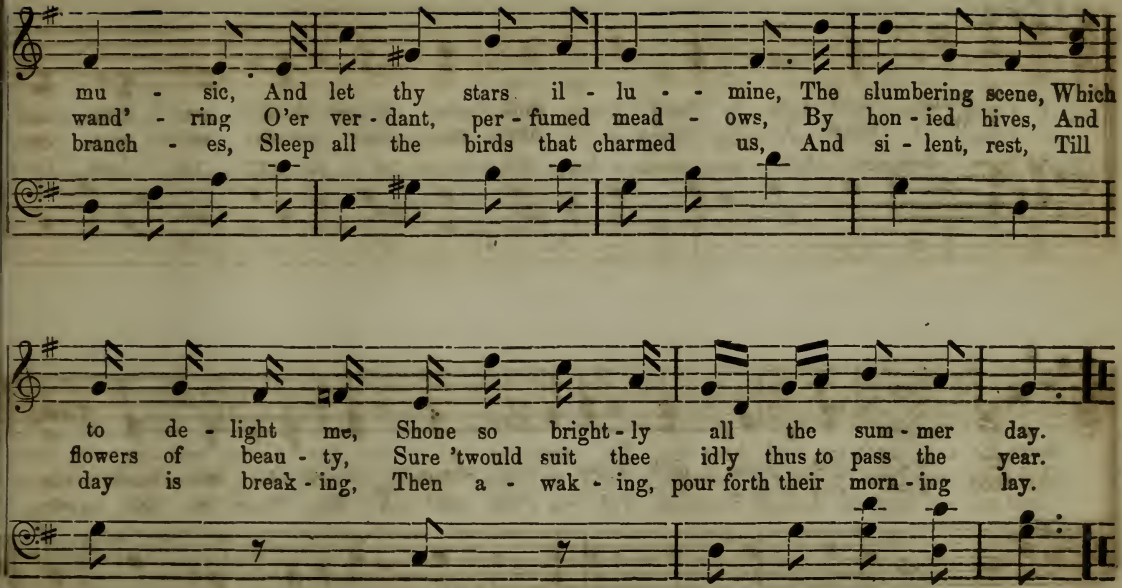

north - ern pole, Where the Amazonian waters to great o - cean roll; There the lightsome fays do traverse at your
world we fly, And many a kindly action, thus in pass-ing by, Doth the fairy host that traverse swift o'er
swift com - mand. Health and joy be with your band, Kings and Queens of Fai - ry - land.
sea and land. And useful, bright, and gay the band Of merry elves in Fai - ry - land.

[9]


1. Say, have you heard the sto - ry Of young Co - lum - bi - a's glo - ry,
2 Where, by our east-ern wa - ters, Prayed blest New - En - gland's daugh-ters,
3. Sad were our hearts, and wea - ry, The years were long and drea - ry,
When on the red field striv-ing For life and lib - er - ty! Then with the foe be-
For heavenly aid to lead us To life and lib - er - ty! There, first in strife, vic-
Ere dawned the day of promise Of free - dom's bat - tle won! Long shall be known the

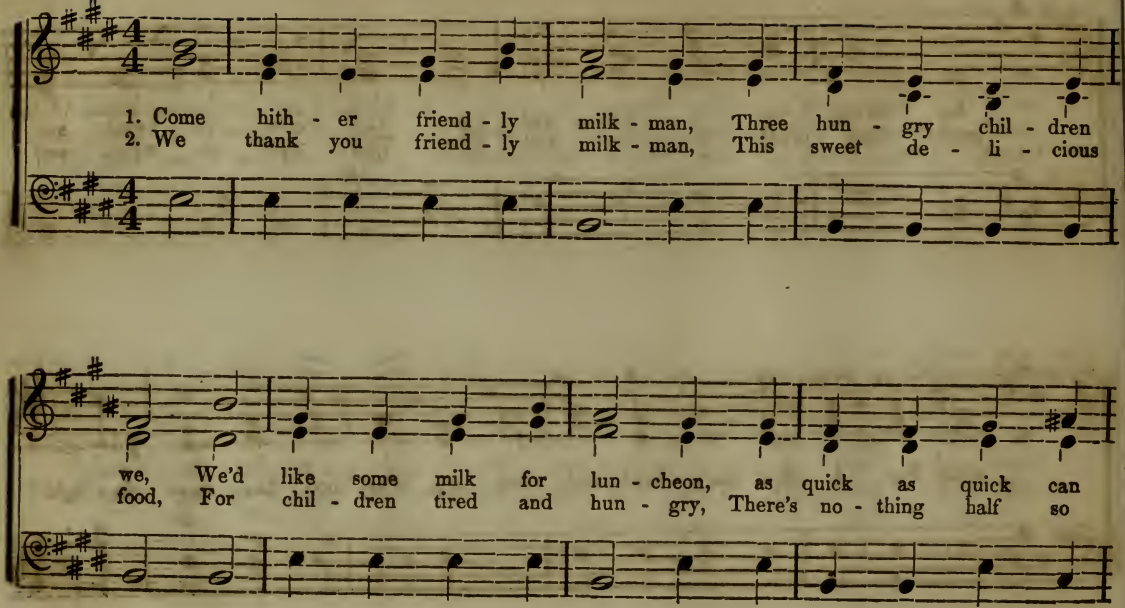

- fore us, Kind heav'n still watching o'er us, Safe thro' the car-nage bore us, We
- to - rious, The foe borne down be - fore us, Proud was the day and glo - rious, The
sto - ry Of young Co-lum-bia's glo - ry! Long shall our hearts be grate - ful To
fought! we bled! we won! Then rose the grateful an - them, To Him who made us free.
day of vic - to - ry! Then rose, &c.
Him who made us free! E'er in the gift re - joic - ing Of fame and lib - er - ty,

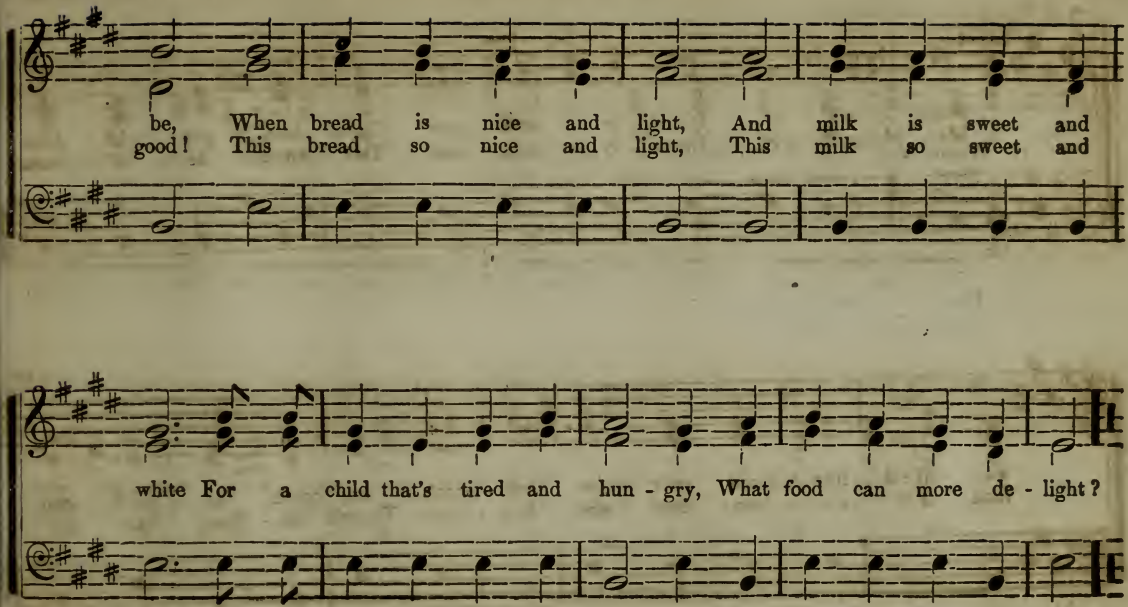

1. Come, gen - tle, love - ly eve - ning, Spread o'er the world thy sha - dows, And
2. Come, O thou eve - ning zeph - yr, With fra-grance la - den, whis - per, So
3. Now dark-ness lulls to slum - ber, De - scend, ye ai - ry vis - ions, De -
sooth me, and sooth me, and cheer me, So wea - ry with the day! Come, wak - en thy soft
light-ly, so light-ly thy ti-dings, In - to my list'ning ear, Say, where hast thou been
- light us, de-light us, through darkness, Till ris - eth fair the day, Now on the wav-ing

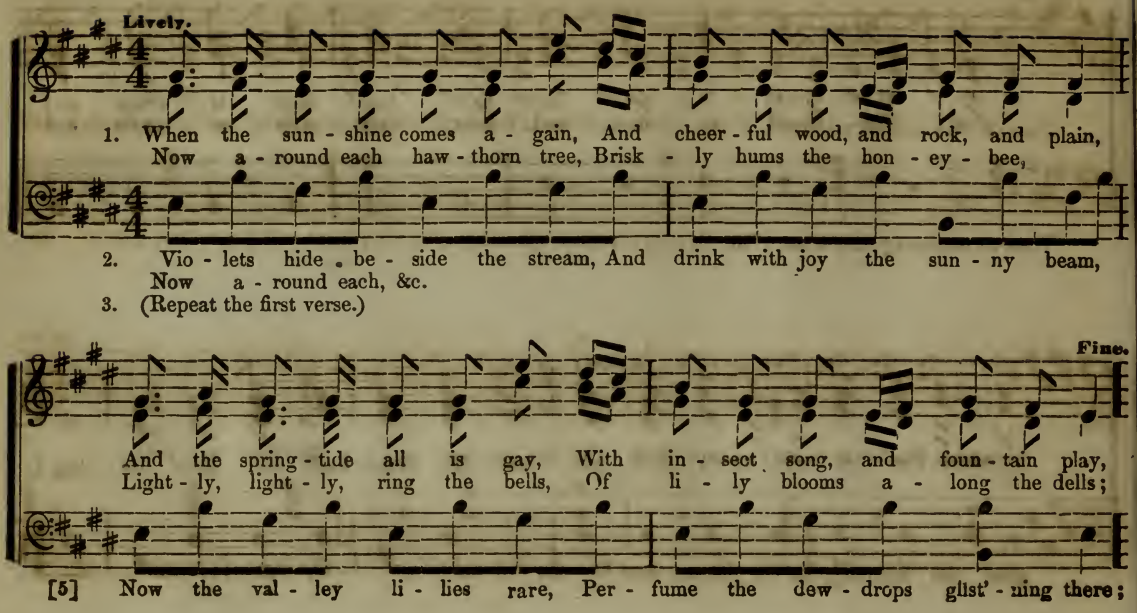

mu - sic, And let thy stars il - lu - - mine, The slumbering scene, Which
wand' - ring O'er ver - dant, per - fumed mead - ows, By hon - ied hives, And
branch - es, Sleep all the birds that charmed us, And si - lent, rest, Till
to de - light me, Shone so bright - ly all the sum - mer day.
flowers of beau - ty, Sure 'twould suit thee idly thus to pass the year.
day is break - ing, Then a - wak - ing, pour forth their morn - ing lay.

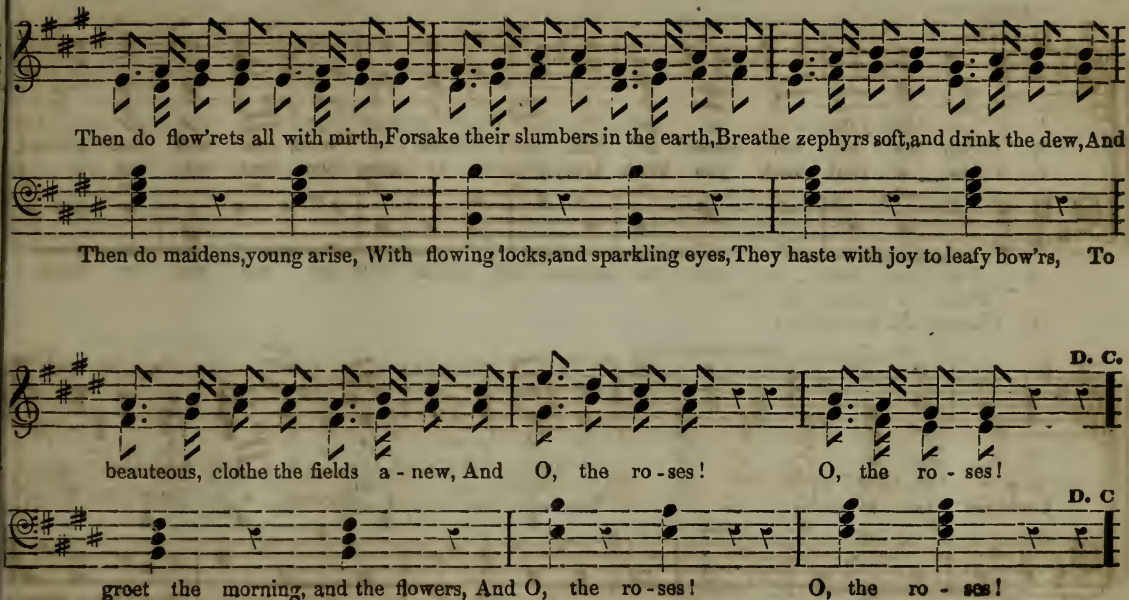
THE MILKMAN. CHILD'S SONG.

MELODY FROM WINTER



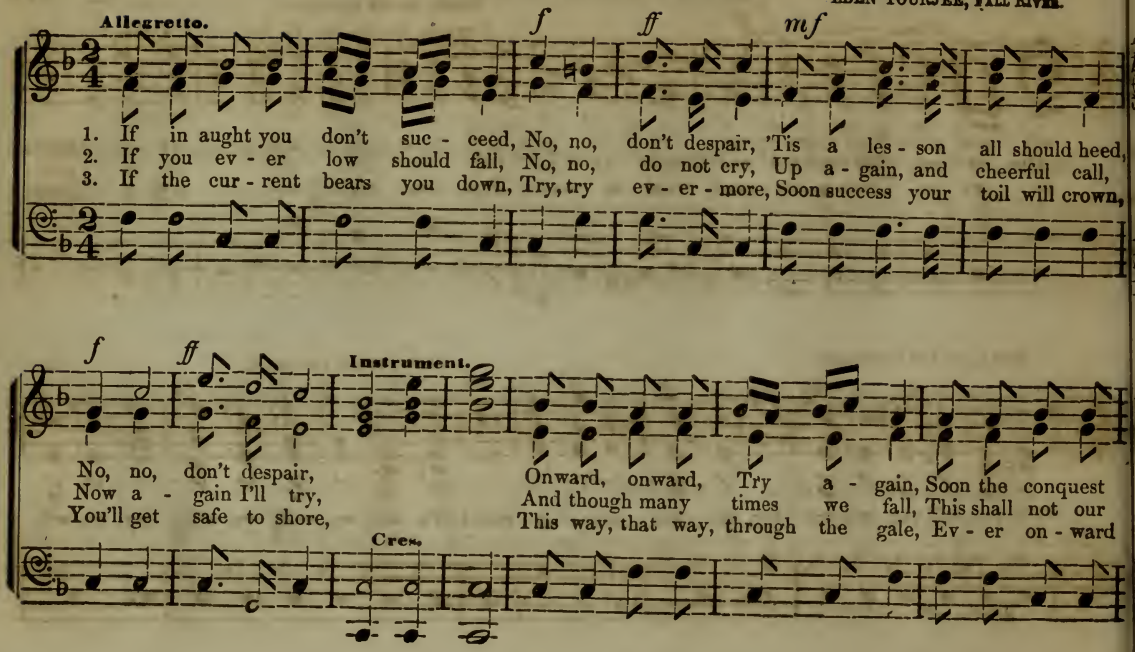

be, When bread is nice and light, And milk is sweet and
good! This bread so nice and light, This milk so sweet and
white For a child that's tired and hun - gry, What food can more de - light?

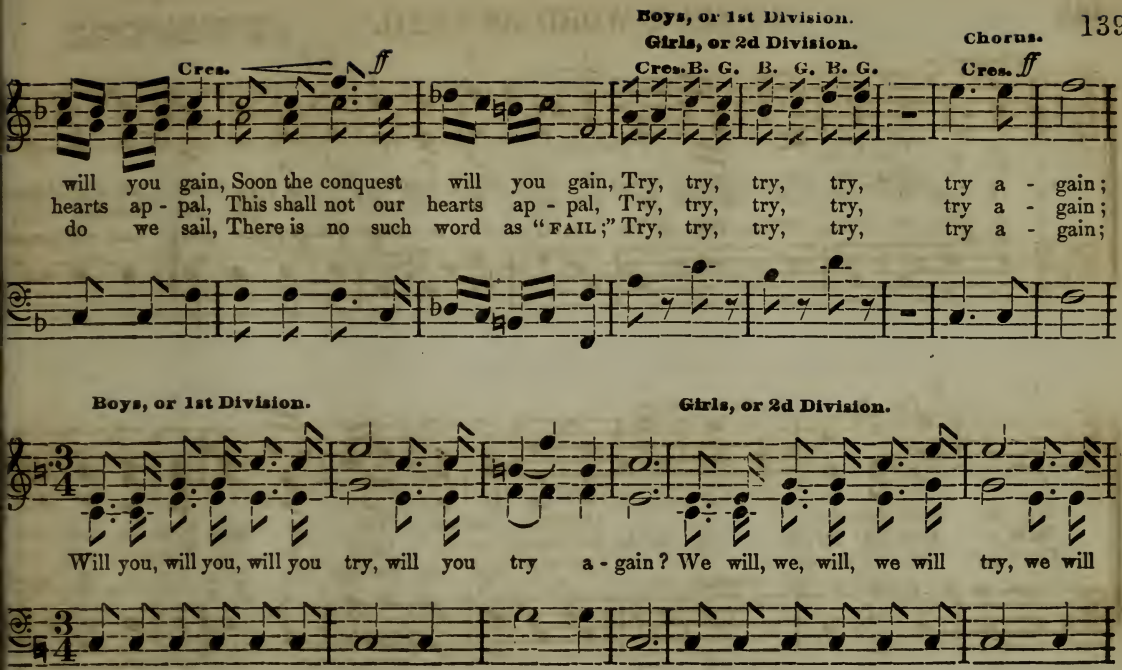

Lively.
1. When the sun - shine comes a - gain, And cheer - ful wood, and rock, and plain,
Now a - round each haw - thorn tree, Brisk - ly hums the hon - ey - bee,
2. Vio - lets hide be - side the stream, And drink with joy the sun - ny beam,
Now a - round each, &c.
3. (Repeat the first verse.)
Fine.
And the spring - tide all is gay, With in - sect song, and foun - tain play,
Light - ly, light - ly, ring the bells, Of li - ly blooms a - long the dells;
[5] Now the val - ley li - lies rare, Per - fume the dew - drops glist' - ning there;

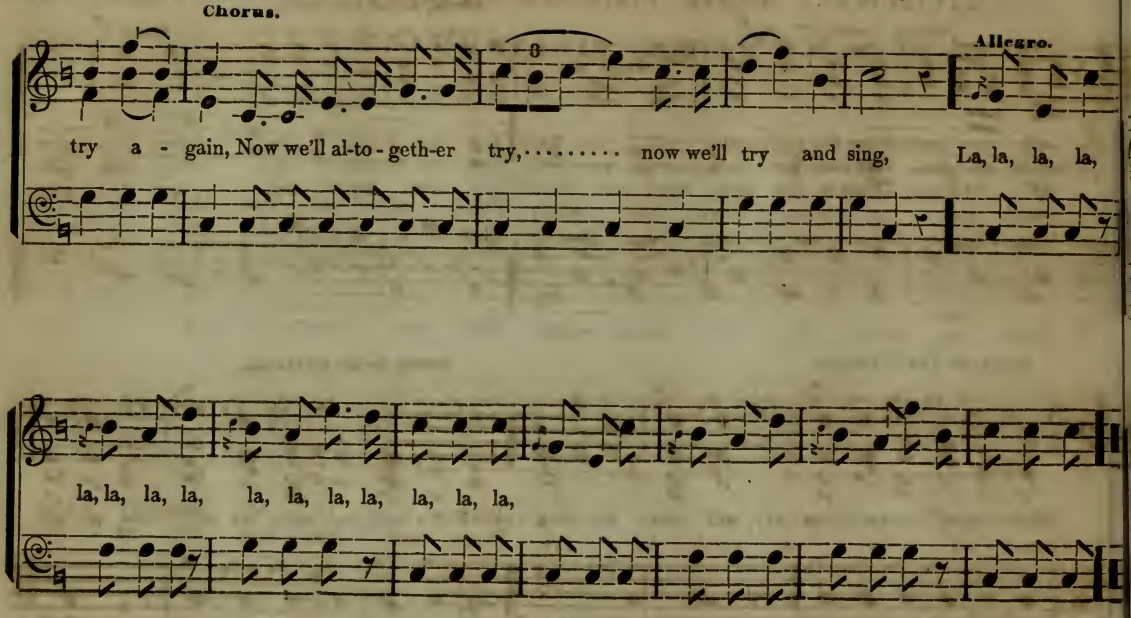

Then do flow'rets all with mirth, Forsake their slumbers in the earth, Breathe zephyrs soft, and drink the dew, And
Then do maidens, young arise, With flowing locks, and sparkling eyes, They haste with joy to leafy bow'rs, To
D. C.
beauteous, clothe the fields a - new, And O, the ro - ses! O, the ro - ses!
D. C
groet the morning, and the flowers, And O, the ro - ses! O, the ro - ses!

NO SUCH WORD AS "FAIL."

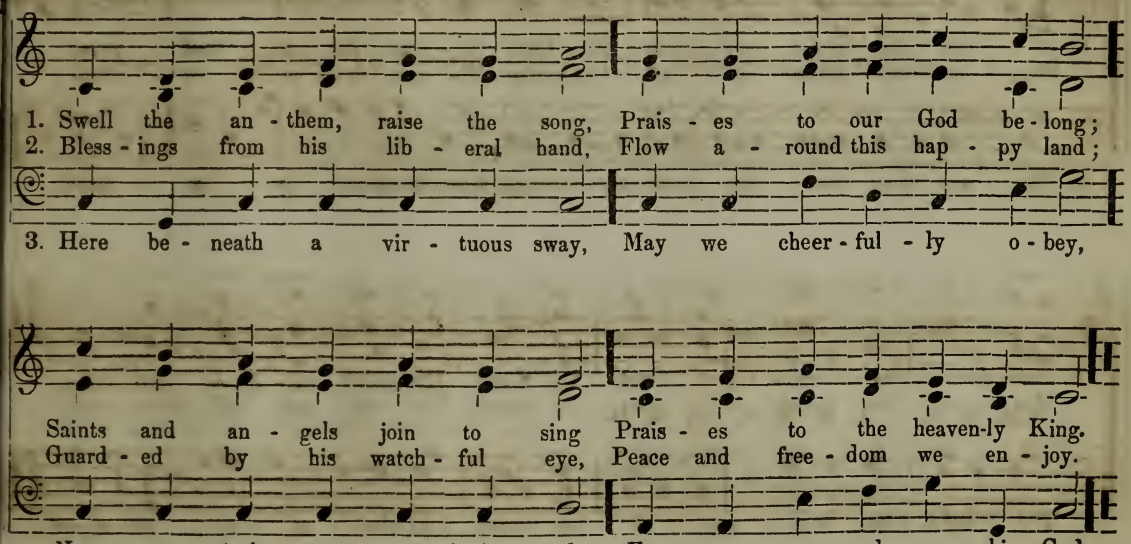
Composed and Arranged by
EBEN TOURJEE, Fall River.

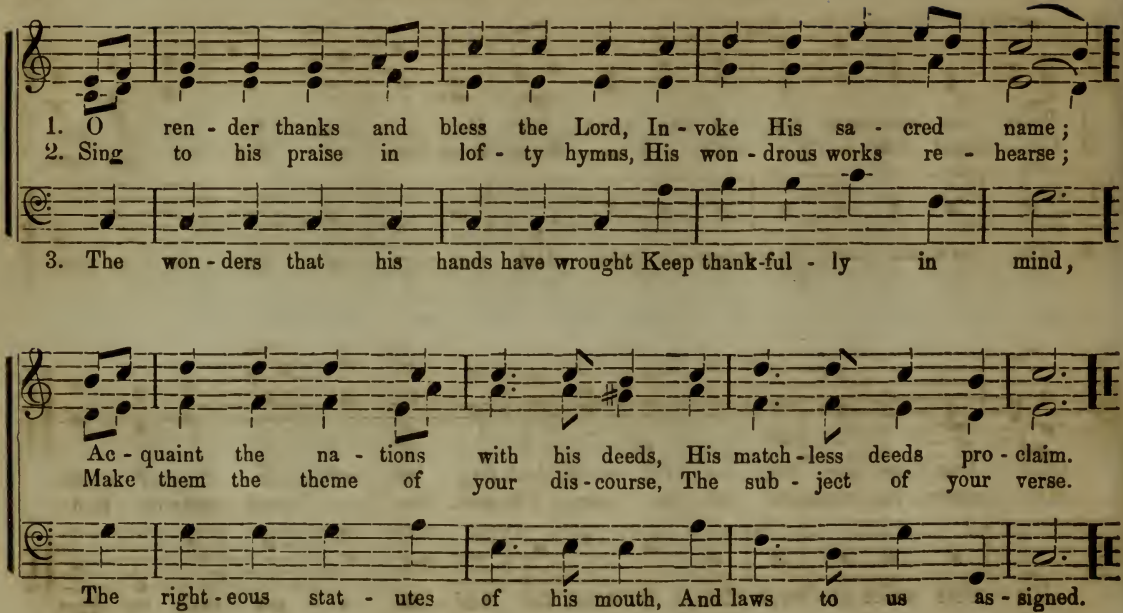


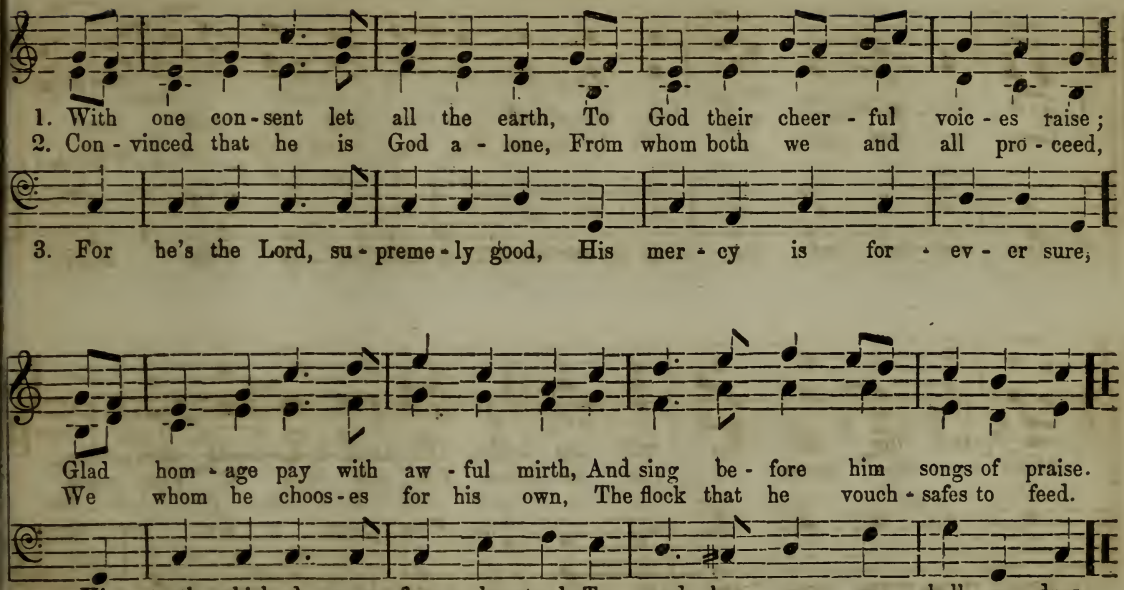

Boys, or 1st Division.
Girls, or 2d Division.
Chorus.
Cres.
ff
Cres. B. G. B. G. B. G.
Cres. ff
will you gain, Soon the conquest will you gain, Try, try, try, try, try a - gain;
hearts ap - pal, This shall not our hearts ap - pal, Try, try, try, try, try a - gain;
do we sail, There is no such word as "FAIL;" Try, try, try, try, try a - gain;
Boys, or 1st Division.
Girls, or 2d Division.
Will you, will you, will you try, will you try a - gain? We will, we, will, we will try, we will

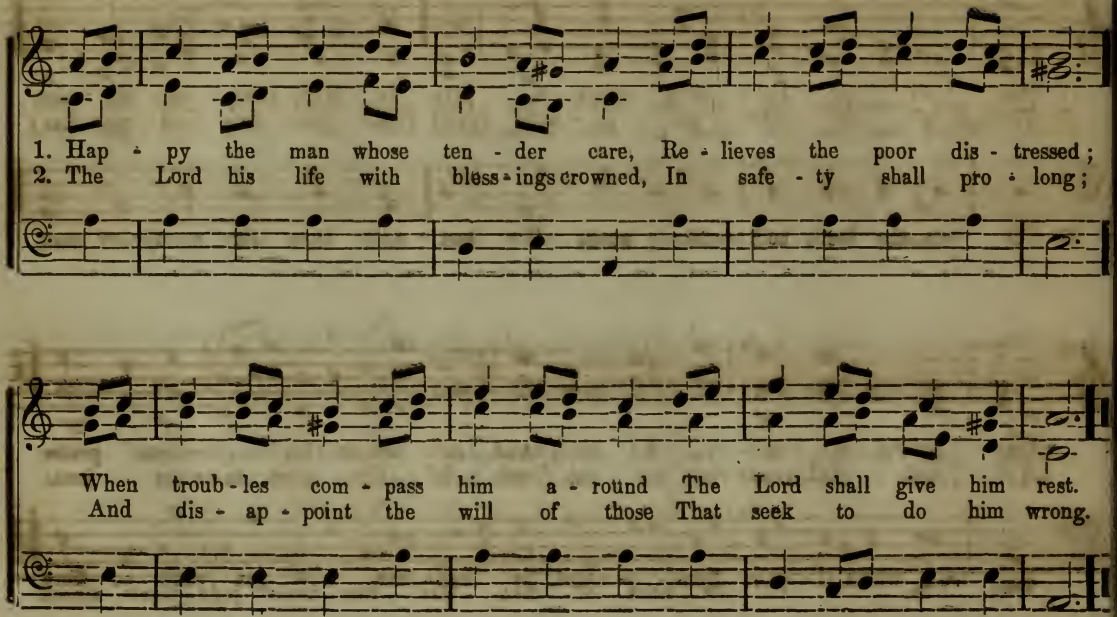

Chorus.
Allegro.
try a - gain, Now we'll al-to-geth-er try, ... now we'll try and sing, La, la, la, la,
la, la, la, la, la, la, la, la, la, la, la,

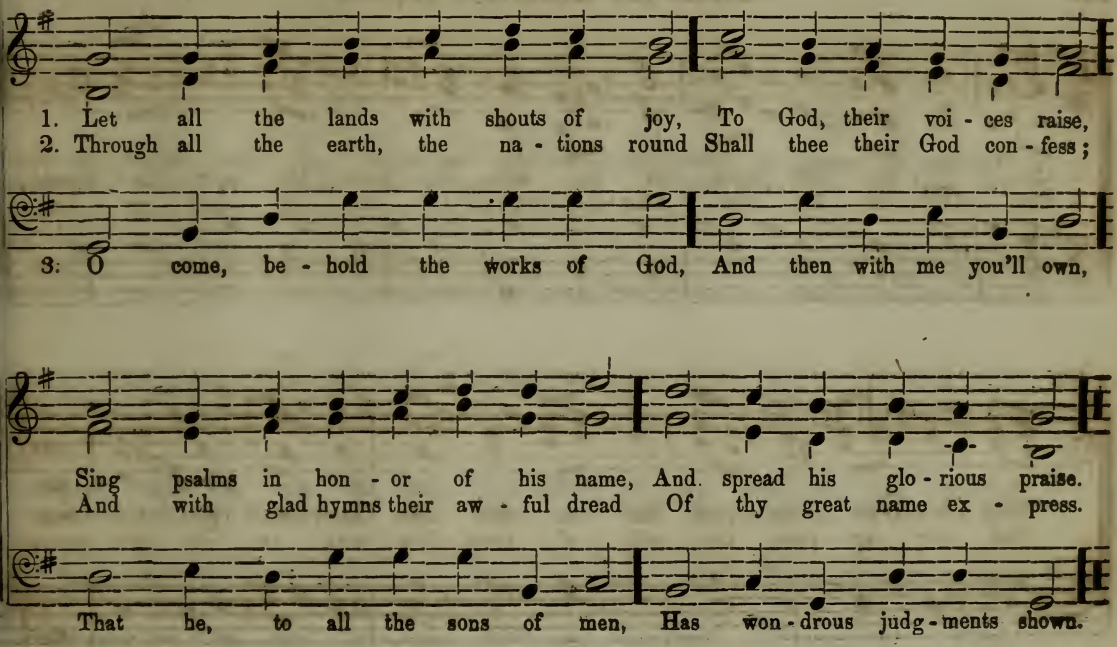
By WM. TILLINGHAST.

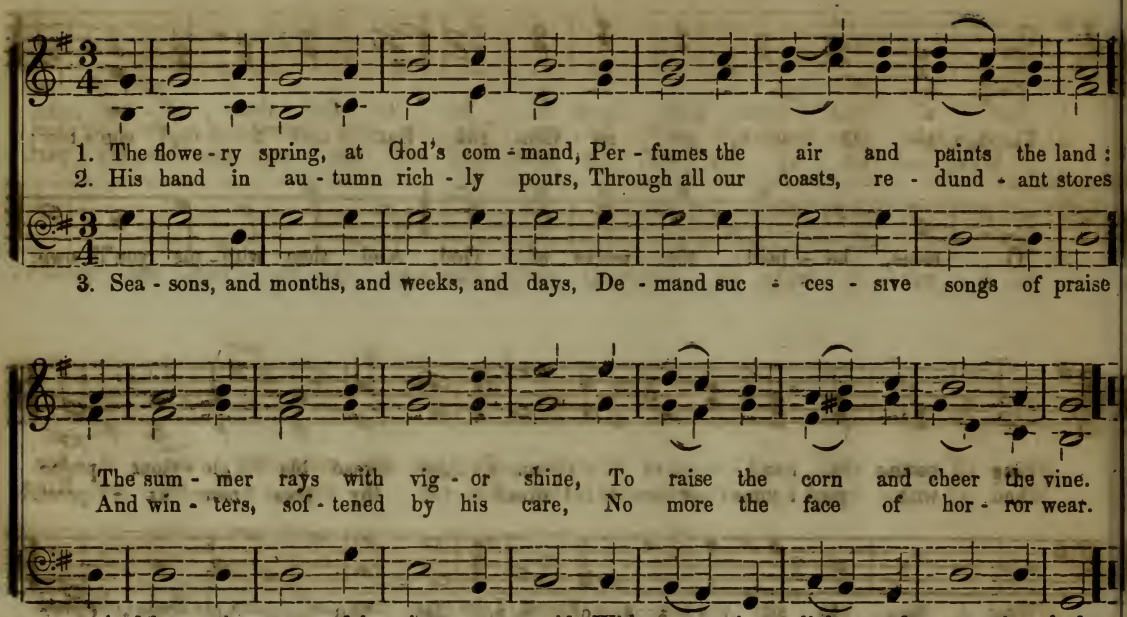


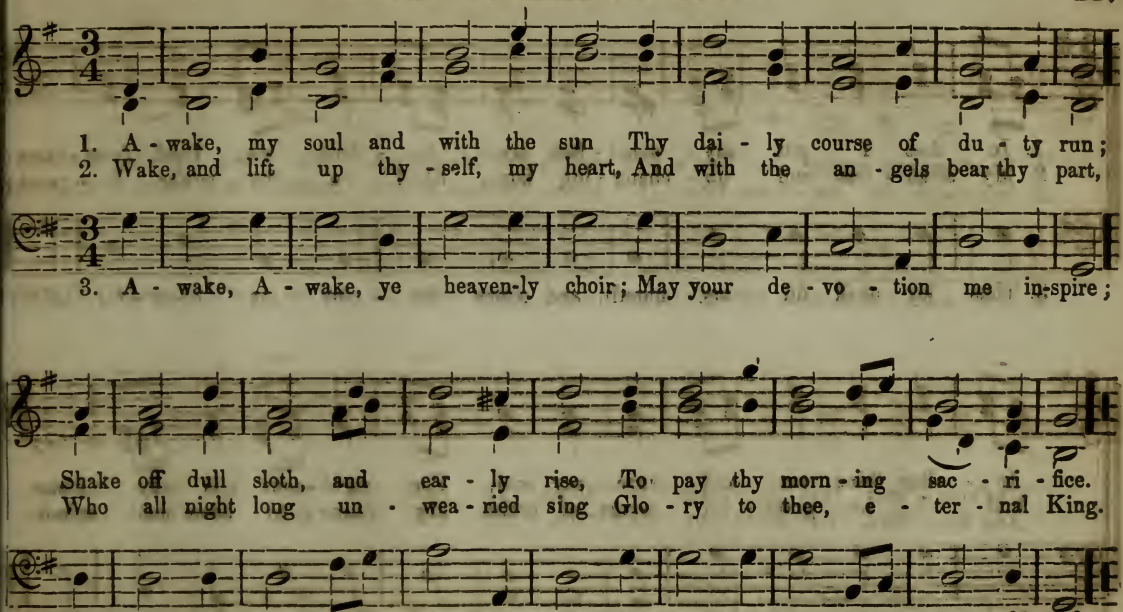

1. O ren - der thanks and bless the Lord, In - voke His sa - cred name;
2. Sing to his praise in lof - ty hymns, His won - drous works re - hearse;
3. The won - ders that his hands have wrought Keep thank-ful - ly in mind,
Ac - quaint the na - tions with his deeds, His match - less deeds pro - claim.
Make them the theme of your dis - course, The sub - ject of your verse.
The right - eous stat - utes of his mouth, And laws to us as - signed.

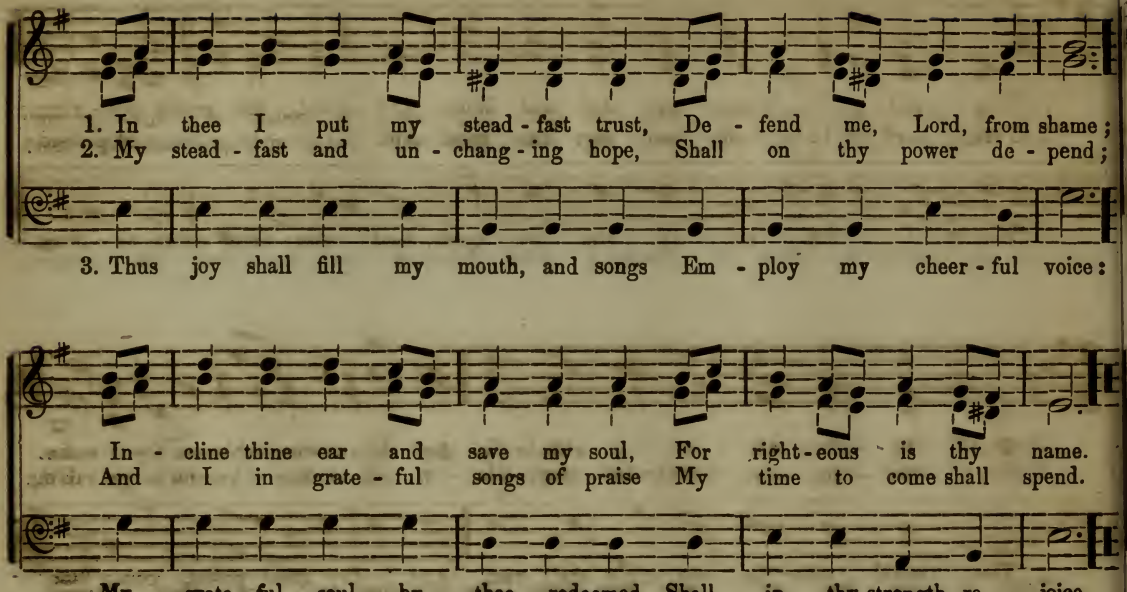

1. With one con-sent let all the earth, To God their cheer-ful voic-es raise;
2. Con-vinced that he is God a-lone, From whom both we and all pro-ceed,
3. For he's the Lord, su-preme-ly good, His mer-cy is for ev-er sure;
Glad hom-age pay with aw-ful mirth, And sing be-fore him songs of praise.
We whom he choos-es for his own, The flock that he vouch-safes to feed.
His truth which al-ways firm-ly stood, To end-less a-ges shall en dure.

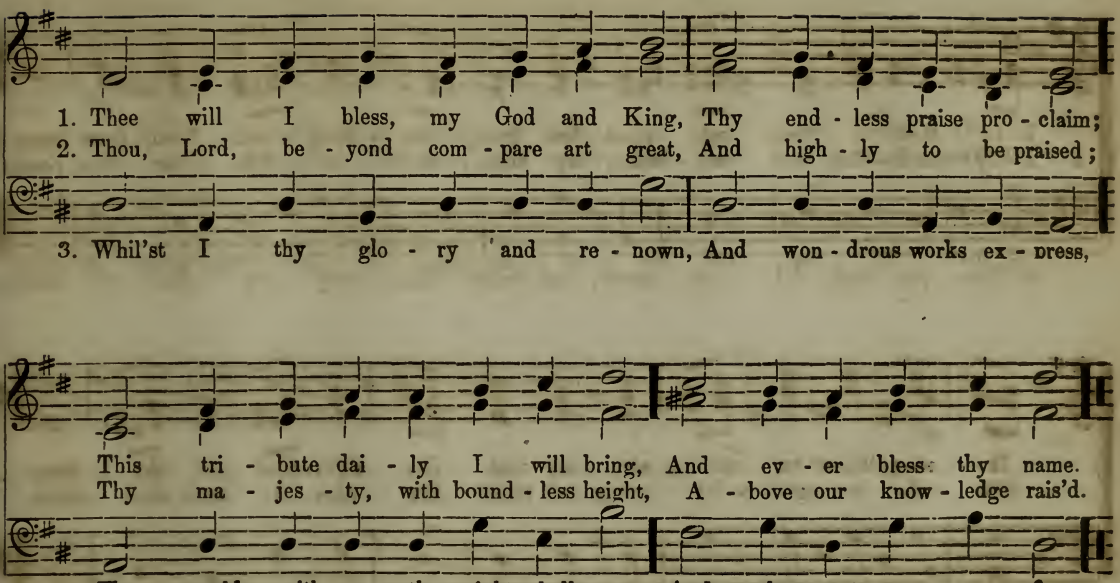

1. Hap - py the man whose ten - der care, Re - lieves the poor dis - tressed;
2. The Lord his life with bless - ings crowned, In safe - ty shall pro - long;
When troub - les com - pass him a - round The Lord shall give him rest.
And dis - ap - point the will of those That seek to do him wrong.

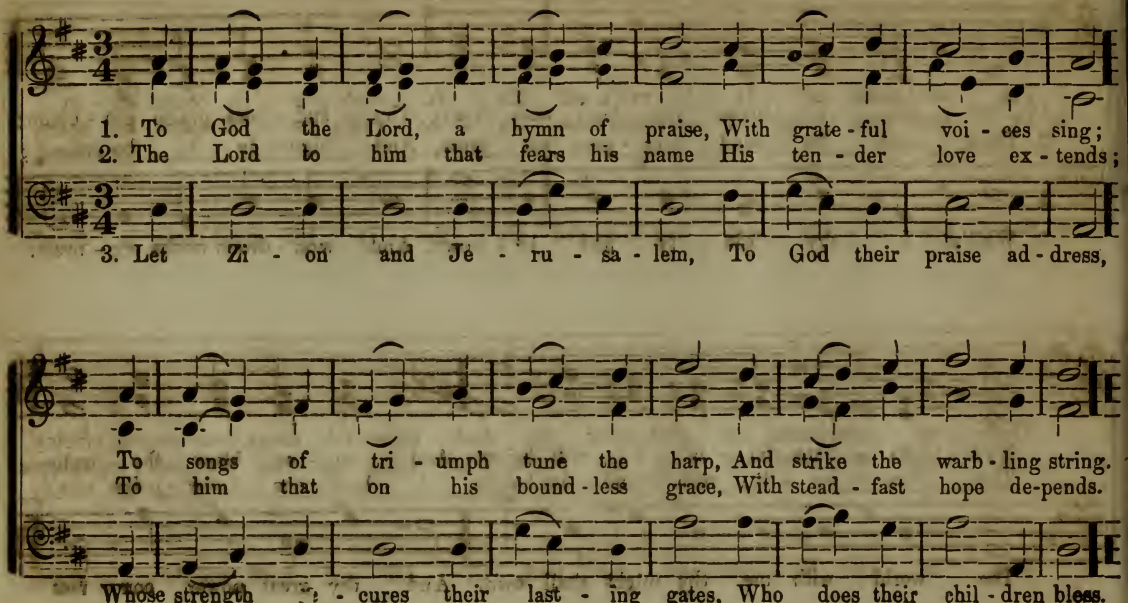

1. Let all the lands with shouts of joy, To God, their voi - ces raise,
2. Through all the earth, the na - tions round Shall thee their God con - fess;
3. O come, be - hold the works of God, And then with me you'll own,
Sing psalms in hon - or of his name, And spread his glo - rious praise.
And with glad hymns their aw - ful dread Of thy great name ex - press.
That he, to all the sons of men, Has won - drous judg - ments shown.

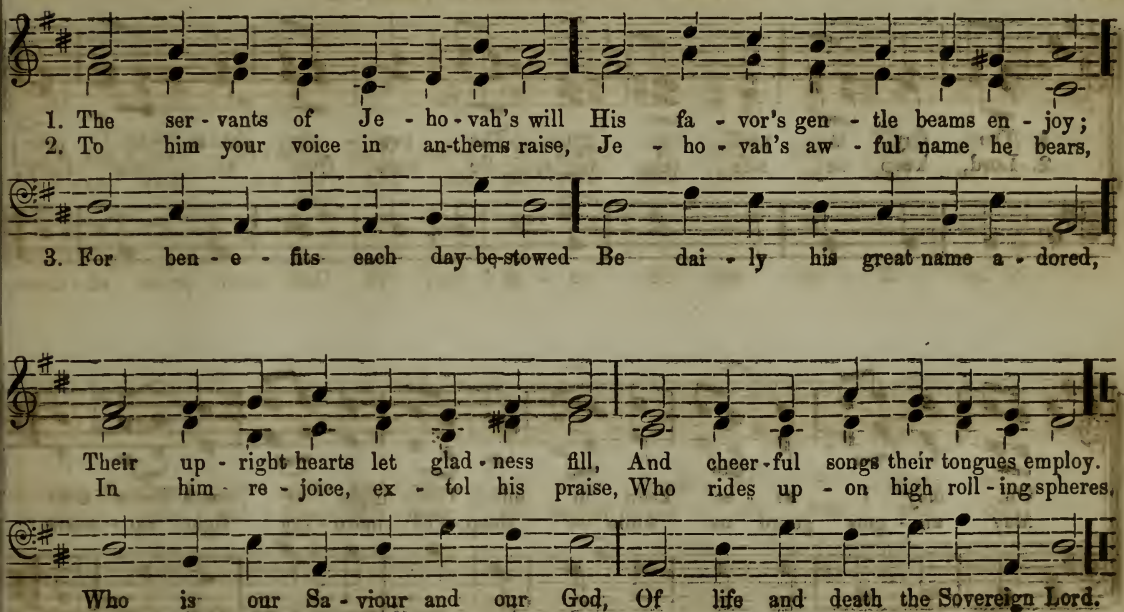

1. The flowe - ry spring, at God's com - mand, Per - fumes the air and paints the land:
2. His hand in au - tumn rich - ly pours, Through all our coasts, re - dund - ant stores
3. Sea - sons, and months, and weeks, and days, De - mand suc - ces - sive songs of praise
The sum - mer rays with vig - or shine, To raise the corn and cheer the vine.
And win - ters, sof - tened by his care, No more the face of hor - ror wear.
And be the grate - ful hom - age paid, With morn - ing light, and eve - ning shade.

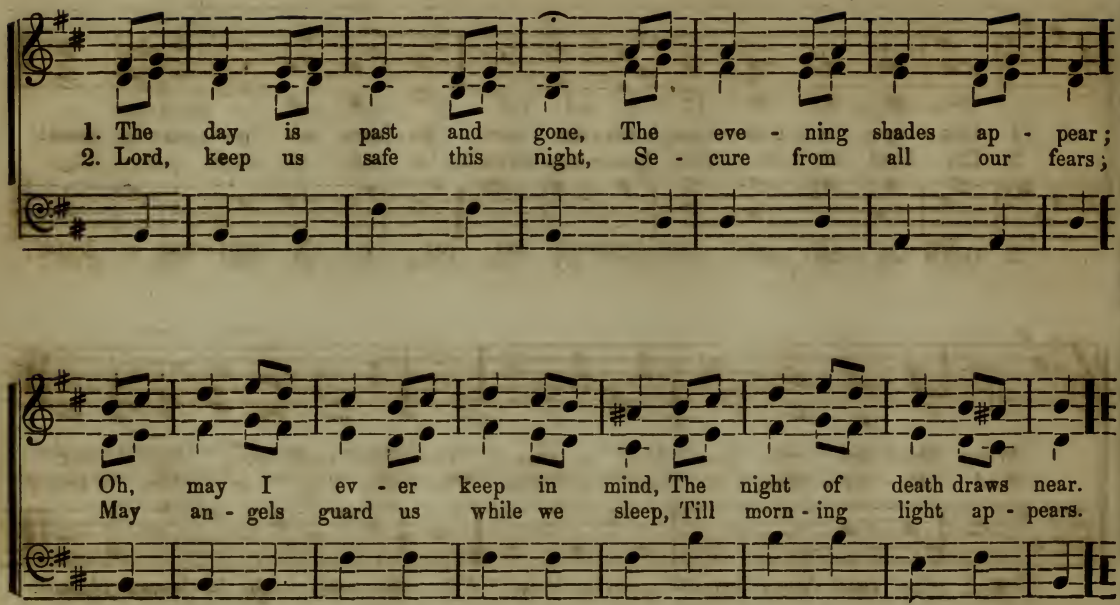

1. A - wake, my soul and with the sun Thy dai - ly course of du - ty run;
2. Wake, and lift up thy - self, my heart, And with the an - gels bear thy part,
3. A - wake, A - wake, ye heaven-ly choir; May your de - vo - tion me in-spire;
Shake off dull sloth, and ear - ly rise, To pay thy morn - ing sac - ri - fice.
Who all night long un - wea - ried sing Glo - ry to thee, e - ter - nal King.
That I like you my age may spend, Like you may on my God de-pend.

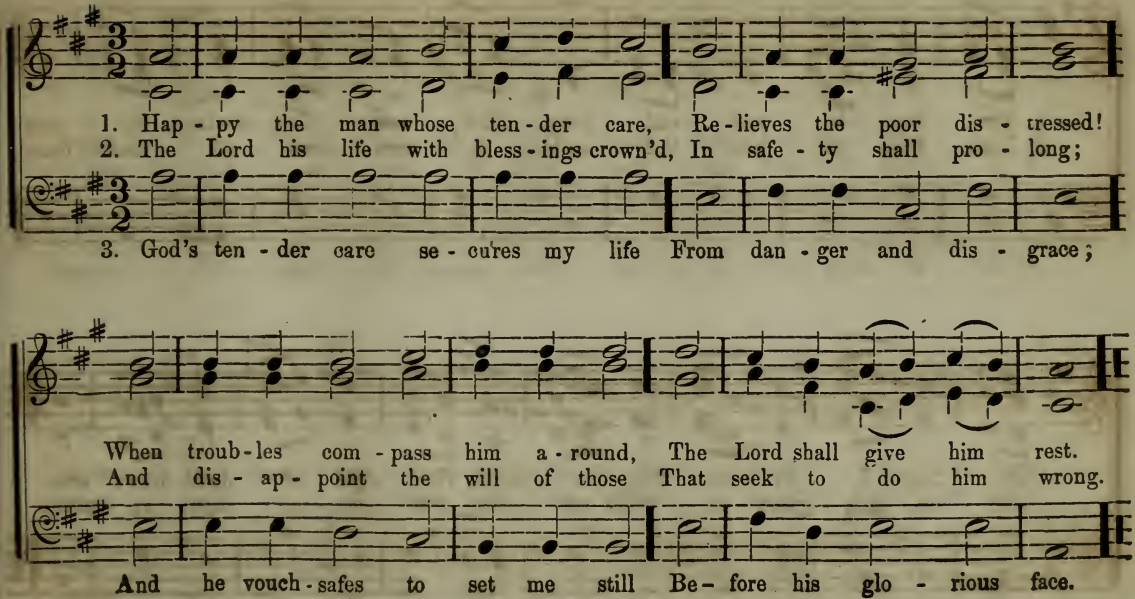

1. In thee I put my stead - fast trust, De - fend me, Lord, from shame;
2. My stead - fast and un - chang - ing hope, Shall on thy power de - pend;
3. Thus joy shall fill my mouth, and songs Em - ploy my cheer - ful voice:
In - cline thine ear and save my soul, For right - eous is thy name.
And I in grate - ful songs of praise My time to come shall spend.
My grate - ful soul by thee redeemed, Shall in thy strength re - joice.

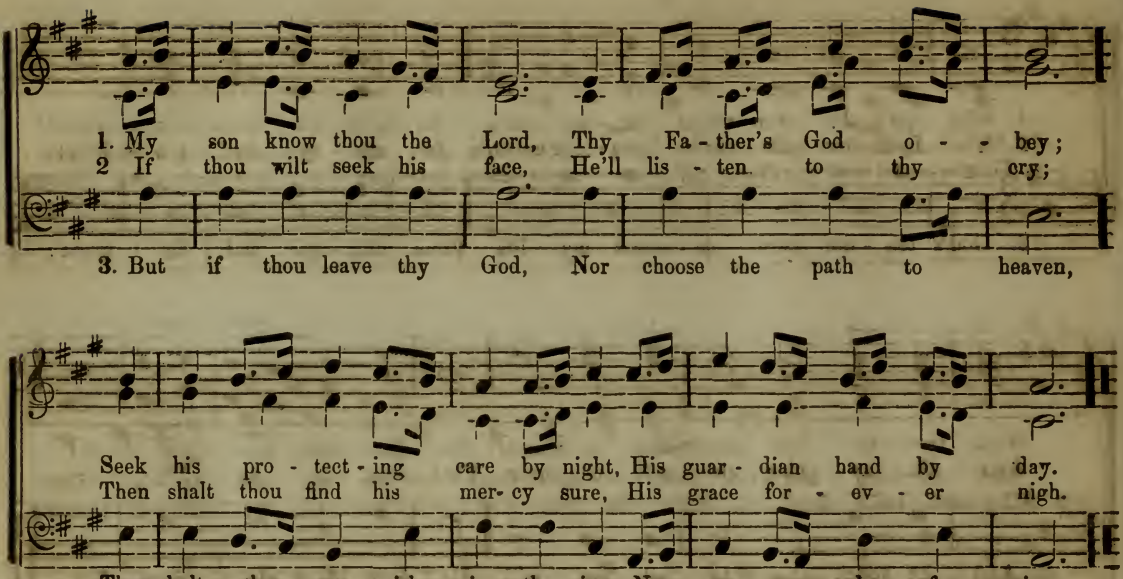

1. Thee will I bless, my God and King, Thy end - less praise pro - claim;
2. Thou, Lord, be - yond com - pare art great, And high - ly to be praised;
3. Whil'st I thy glo - ry and re - nown, And won - drous works ex - press,
This tri - bute dai - ly I will bring, And ev - er bless thy name.
Thy ma - jes - ty, with bound - less height, A - bove our know - ledge rais'd.
The world with me thy might shall own, And thy great power con - fess.

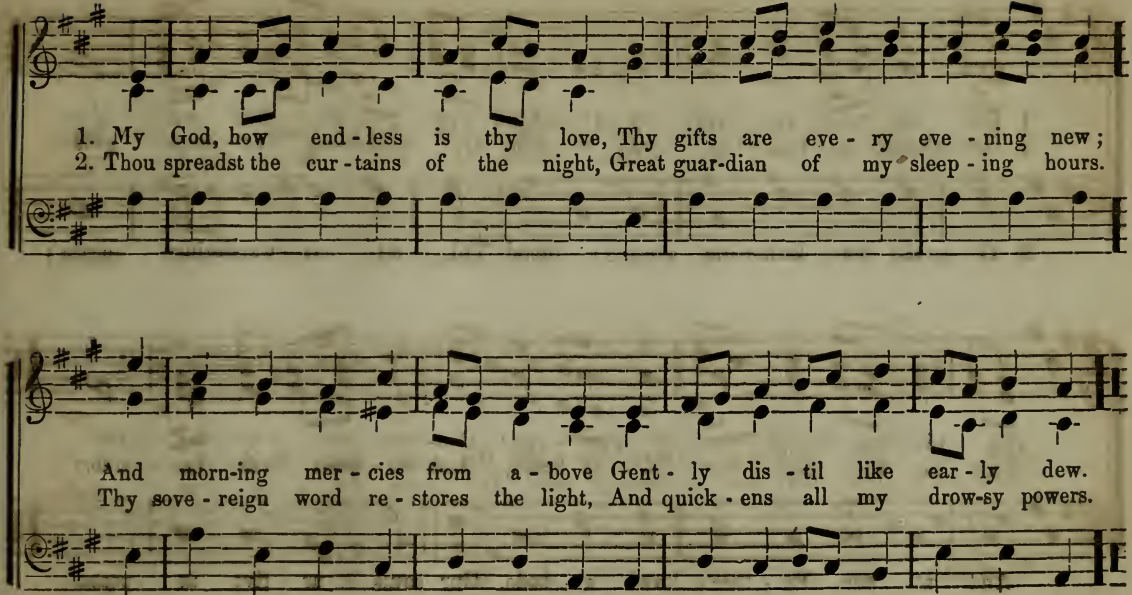

1. To God the Lord, a hymn of praise, With grate - ful voi - ces sing;
2. The Lord to him that fears his name His ten - der love ex - tends;
3. Let Zi - on and Je - ru - sa - lem, To God their praise ad - dress,
To songs of tri - umph tune the harp, And strike the warb - ling string.
To him that on his bound - less grace, With stead - fast hope de-pends.
Whose strength - cures their last - ing gates, Who does their chil - dren bless.

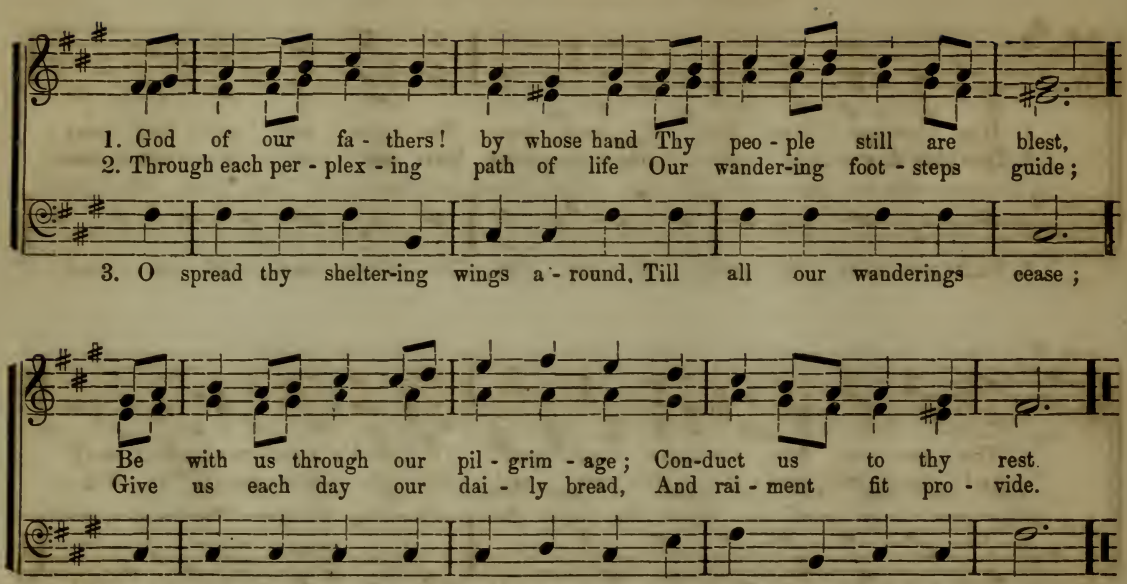

1. The ser - vants of Je - ho - vah's will His fa - vor's gen - tle beams en - joy;
2. To him your voice in an-thems raise, Je - ho - vah's aw - ful name he bears,
3. For ben - e - fits each day be-stowed Be dai - ly his great name a - dored,
Their up - right hearts let glad - ness fill, And cheer - ful songs their tongues employ.
In him re - joice, ex - tol his praise, Who rides up - on high roll - ing spheres,
Who is our Sa - viour and our God, Of life and death the Sovereign Lord.

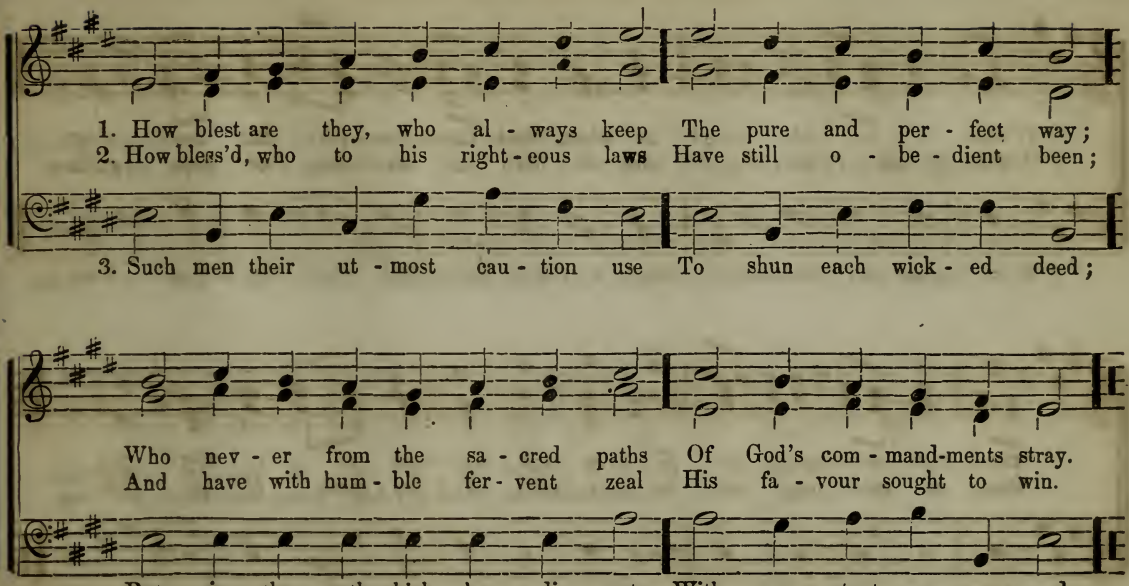

1. The day is past and gone, The eve - ning shades ap - pear;
2. Lord, keep us safe this night, Se - cure from all our fears;
Oh, may I ev - er keep in mind, The night of death draws near.
May an - gels guard us while we sleep, Till morn - ing light ap - pears.

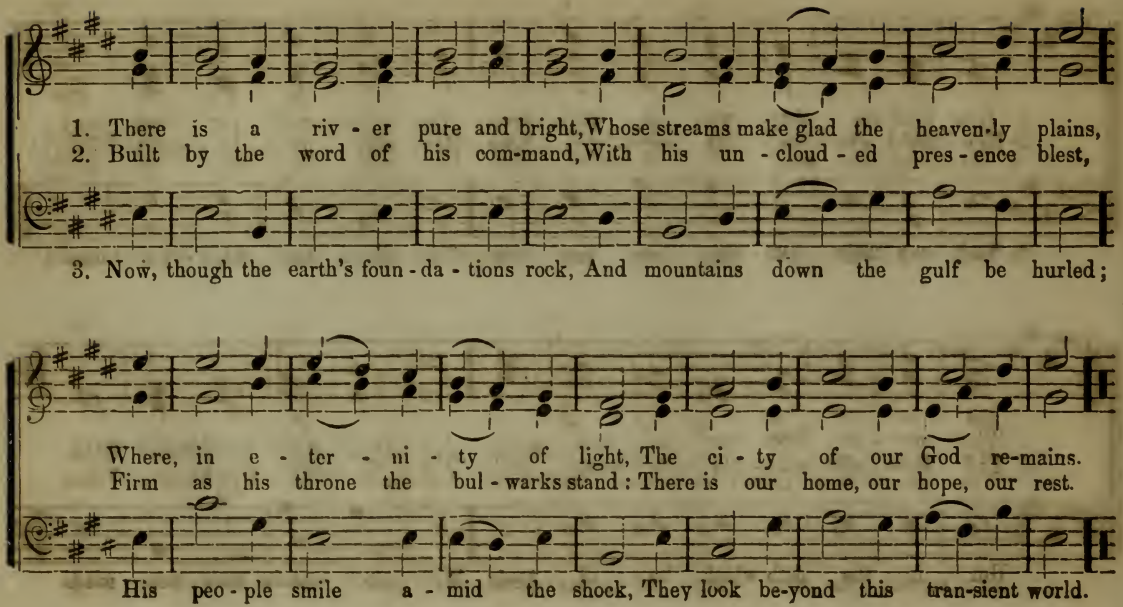

1. Hap - py the man whose ten - der care, Re - lieves the poor dis - tressed!
2. The Lord his life with bless - ings crown'd, In safe - ty shall pro - long;
3. God's ten - der care se - cures my life From dan - ger and dis - grace;
When troub - les com - pass him a - round, The Lord shall give him rest.
And dis - ap - point the will of those That seek to do him wrong.
And he vouch - safes to set me still Be - fore his glo - rious face.

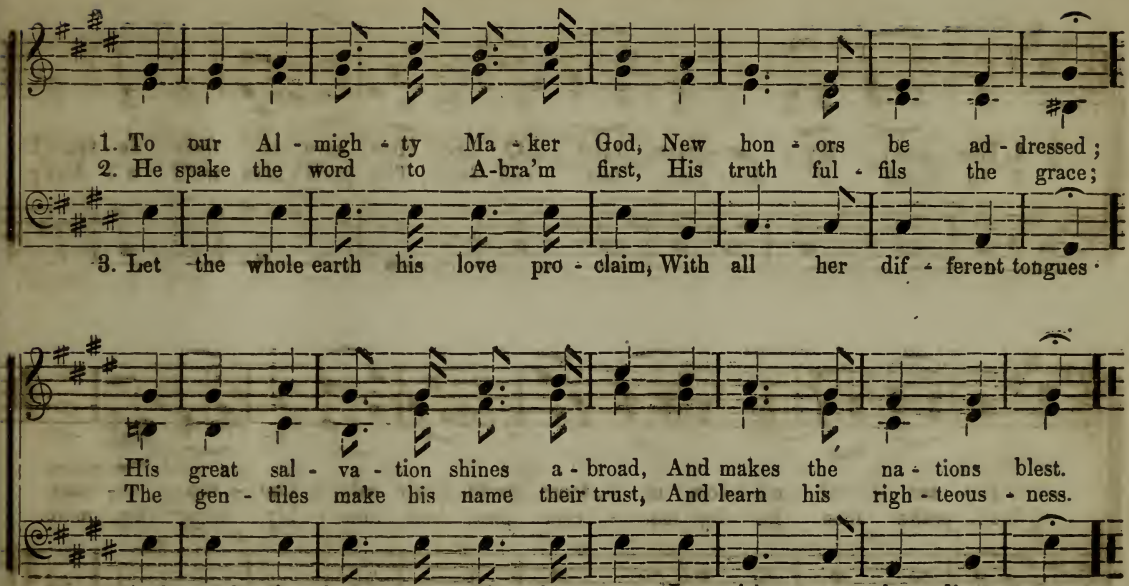

1. My son know thou the Lord, Thy Fa - ther's God o - bey;
2 If thou wilt seek his face, He'll lis - ten to thy cry;
3. But if thou leave thy God, Nor choose the path to heaven,
Seek his pro - tect - ing care by night, His guar - dian hand by day.
Then shalt thou find his mer - cy sure, His grace for - ev - er nigh.
Then shalt thou per - ish in thy sins, Nor ev - er be fo - given.

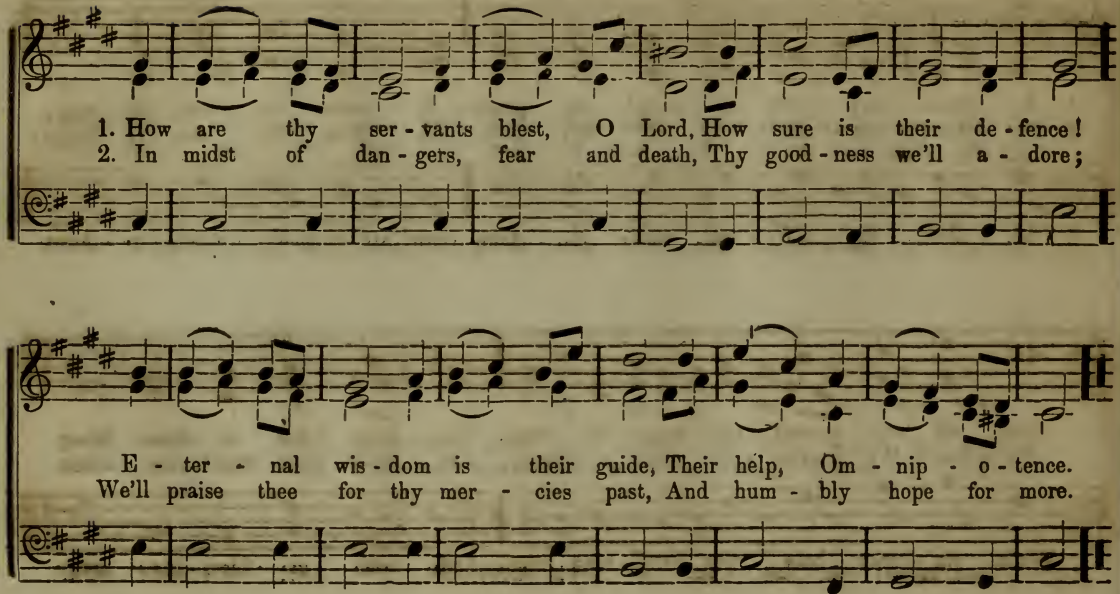

1. My God, how end - less is thy love, Thy gifts are eve - ry eve - ning new;
2. Thou spreadst the cur - tains of the night, Great guar-dian of my sleep - ing hours.
And morn-ing mer - cies from a - bove Gent - ly dis - til like ear - ly dew.
Thy sove - reign word re - stores the light, And quick - ens all my drow-sy powers.

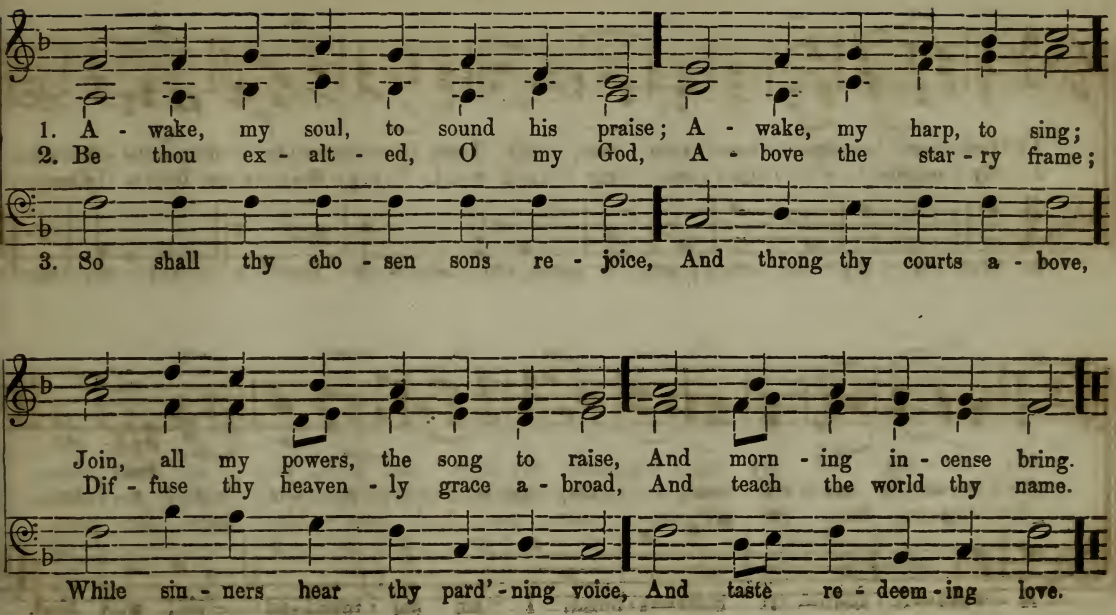

1. God of our fa - thers! by whose hand Thy peo - ple still are blest,
2. Through each per - plex - ing path of life Our wander-ing foot - steps guide;
3. O spread thy shelter-ing wings a - round, Till all our wanderings cease;
Be with us through our pil - grim - age; Con-duct us to thy rest.
Give us each day our dai - ly bread, And rai - ment fit pro - vide.
And at our Fa - ther's loved a - bode, Our souls ar - rive in peace.

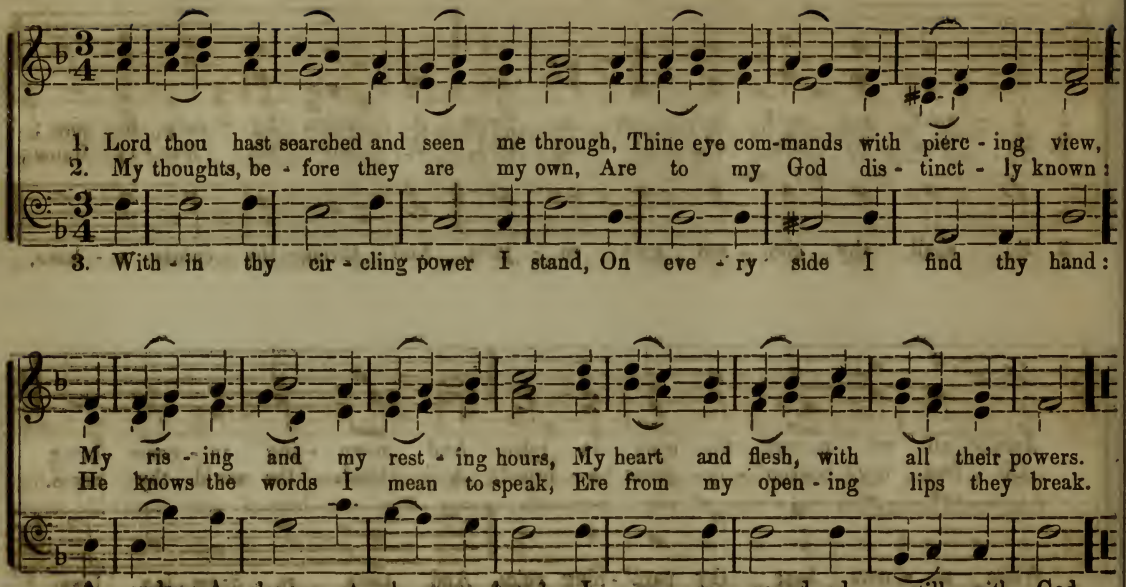

1. How blest are they, who al - ways keep The pure and per - fect way;
2. How bless'd, who to his right - eous laws Have still o - be - dient been;
3. Such men their ut - most cau - tion use To shun each wick - ed deed;
Who nev - er from the sa - cred paths Of God's com - mand-ments stray.
And have with hum - ble fer - vent zeal His fa - vour sought to win.
But in the path which he di - rects With con - stant care pro - ceed.

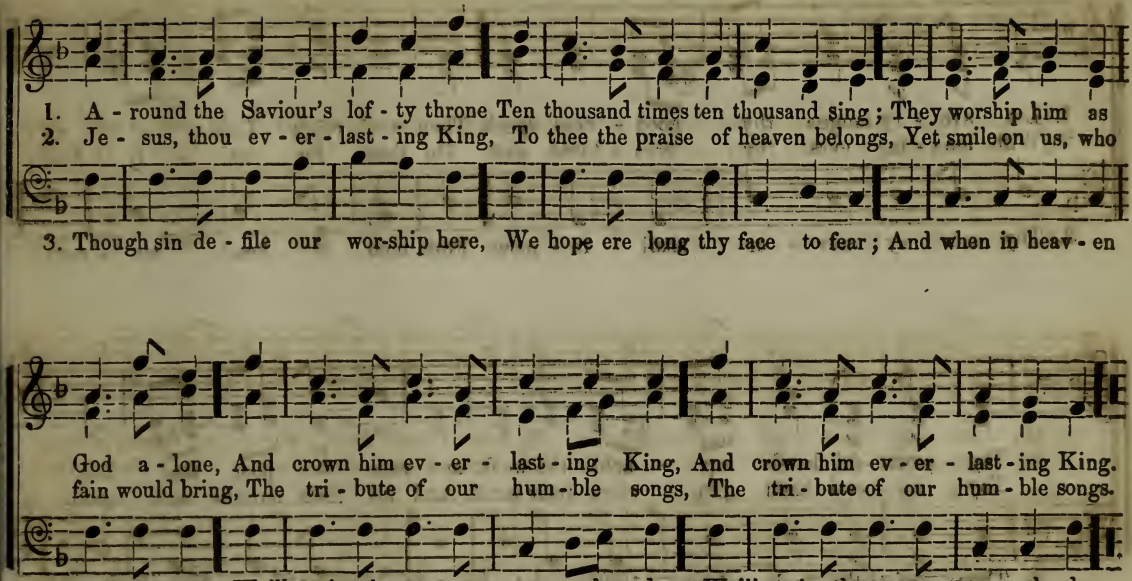

1. There is a riv - er pure and bright, Whose streams make glad the heaven-ly plains,
2. Built by the word of his com-mand, With his un - cloud - ed pres - ence blest,
3. Now, though the earth's foun - da - tions rock, And mountains down the gulf be hurled;
Where, in e - ter - ni - ty of light, The ci - ty of our God re-mains.
Firm as his throne the bul - warks stand: There is our home, our hope, our rest.
His peo - ple smile a - mid the shock, They look be-yond this tran-sient world.

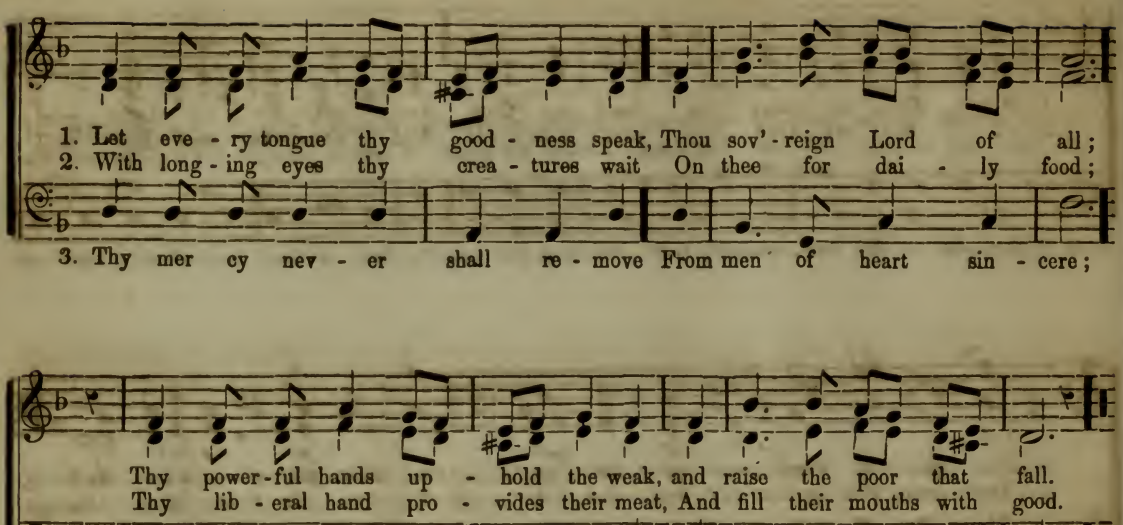

1. To our Al - migh - ty Ma - ker God, New hon - ors be ad - dressed;
2. He spake the word to A-bra'm first, His truth ful - fils the grace;
3. Let the whole earth his love pro - claim, With all her dif - ferent tongues
His great sal - va - tion shines a - broad, And makes the na - tions blest.
The gen - tiles make his name their trust, And learn his righ - teous - ness.
And spread the hon - ors of his name, In rich - me - lo - dious songs.

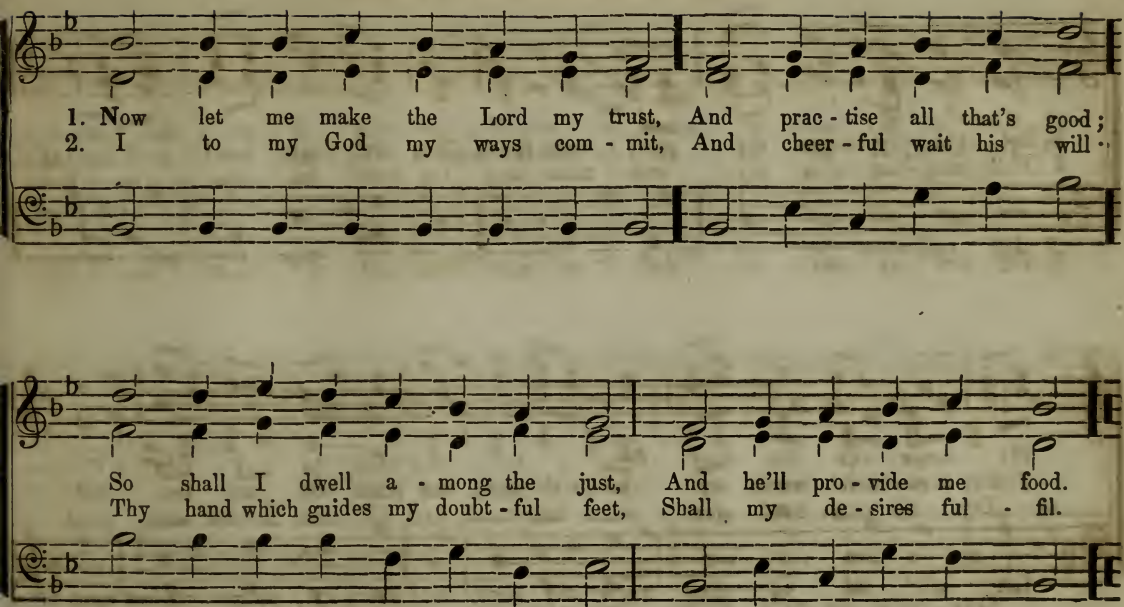

1. How are thy ser - vants blest, O Lord, How sure is their de - fence!
2. In midst of dan - gers, fear and death, Thy good - ness we'll a - dore;
E - ter - nal wis - dom is their guide, Their help, Om - nip - o - tence.
We'll praise thee for thy mer - cies past, And hum - bly hope for more.

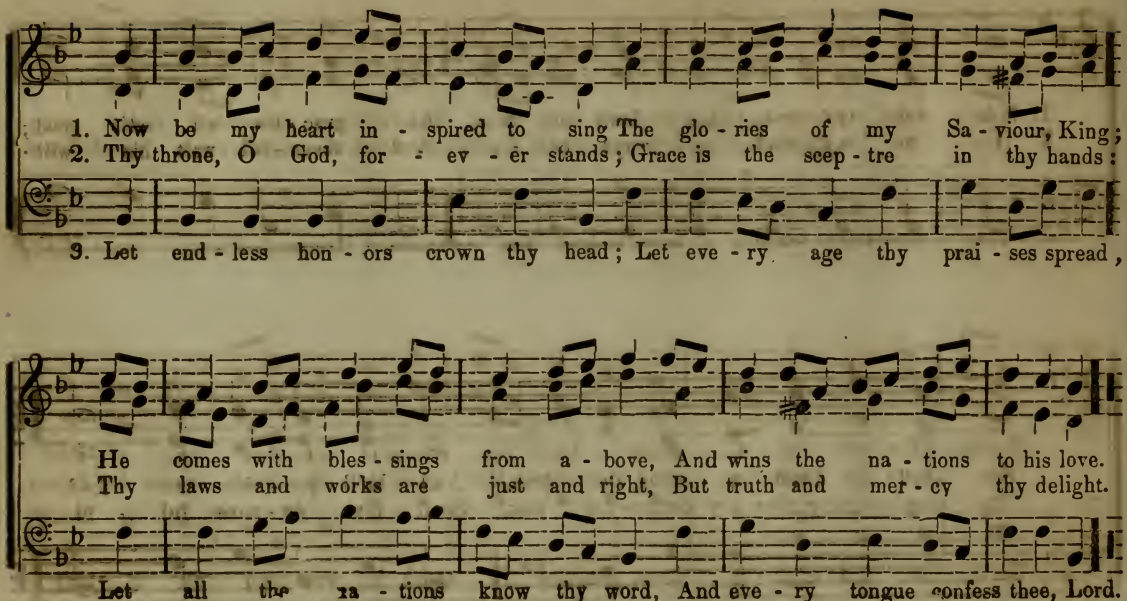

1. A - wake, my soul, to sound his praise; A - wake, my harp, to sing;
2. Be thou ex - alt - ed, O my God, A - bove the star - ry frame;
3. So shall thy cho - sen sons re - joice, And throng thy courts a - bove,
Join, all my powers, the song to raise, And morn - ing in - cense bring.
Dif - fuse thy heaven - ly grace a - broad, And teach the world thy name.
While sin - ners hear thy pard' - ning voice, And taste re - deem - ing love.

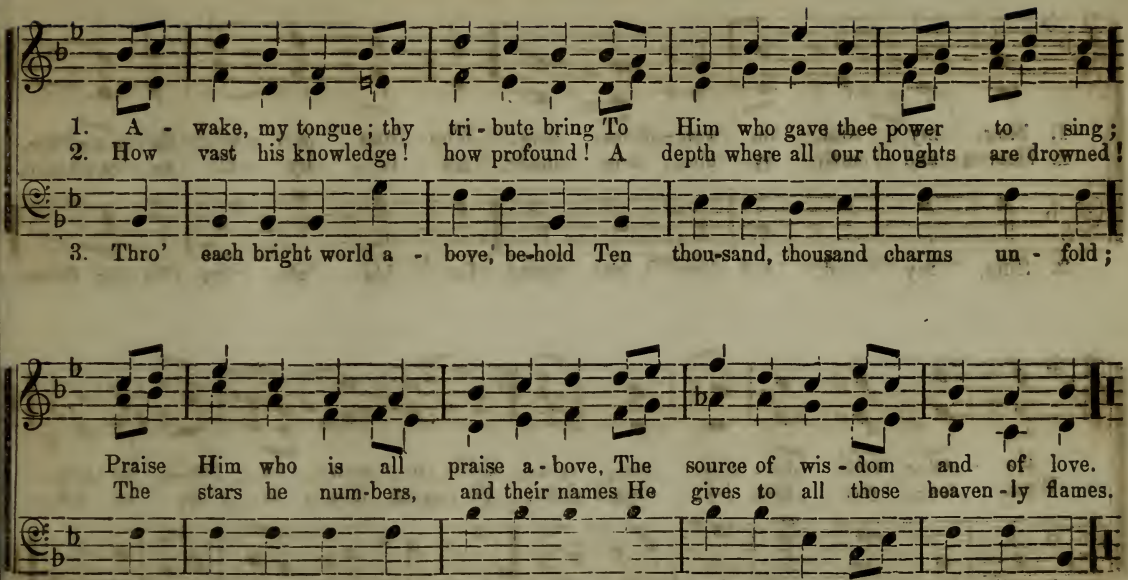

1. Lord thou hast searched and seen me through, Thine eye com-mands with pierc - ing view,
2. My thoughts, be - fore they are my own, Are to my God dis - tinct - ly known:
3. With - in thy cir - cling power I stand, On eve - ry side I find thy hand:
My ris - ing and my rest - ing hours, My heart and flesh, with all their powers.
He knows the words I mean to speak, Ere from my open - ing lips they break.
A - wake—A - sleep— at home—a - broad, I am sur - round - ed still with God.

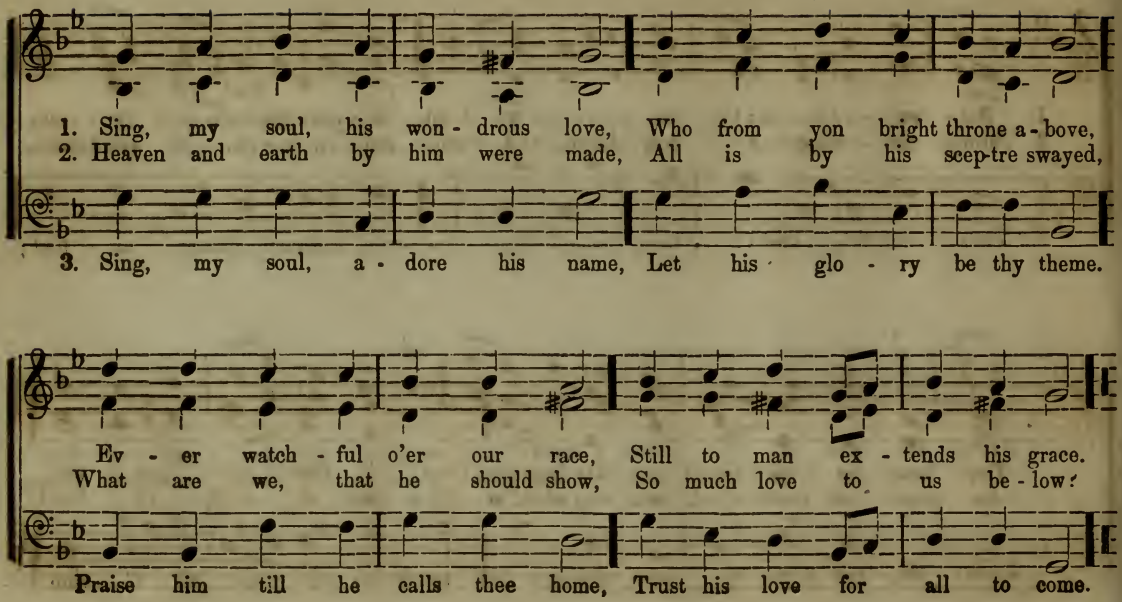

1. A - round the Saviour's lof - ty throne Ten thousand times ten thousand sing; They worship him as
2. Je - sus, thou ev - er - last - ing King, To thee the praise of heaven belongs, Yet smile on us, who
3. Though sin de - file our wor-ship here, We hope ere long thy face to fear; And when in heav - en
God a - lone, And crown him ev - er - last - ing King, And crown him ev - er - last - ing King.
fain would bring, The tri - bute of our hum - ble songs, The tri - bute of our hum - ble songs.
we ap - pear. We'll praise thy name as an - gels do, We'll praise thy name as an - gels do.

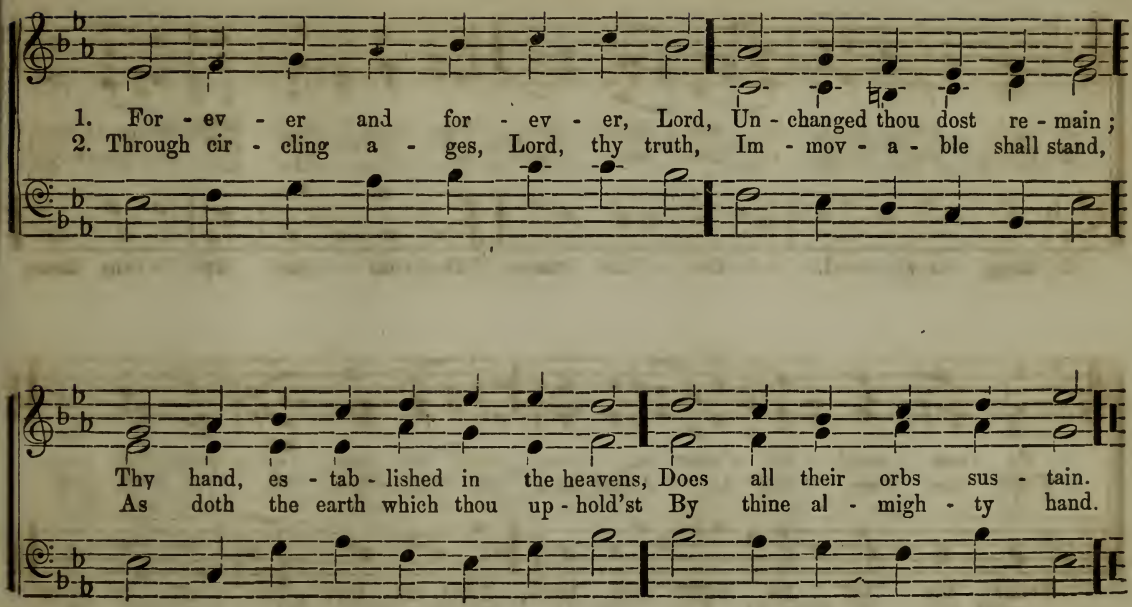

1. Let eve - ry tongue thy good - ness speak, Thou sov' - reign Lord of all;
2. With long - ing eyes thy crea - tures wait On thee for dai - ly food;
3. Thy mer cy nev - er shall re - move From men of heart sin - cere;
Thy power-ful hands up - hold the weak, and raise the poor that fall.
Thy lib - eral hand pro - vides their meat, And fill their mouths with good.
Thou sav'st the souls whose hum - ble love Is joined with ho - ly fear.

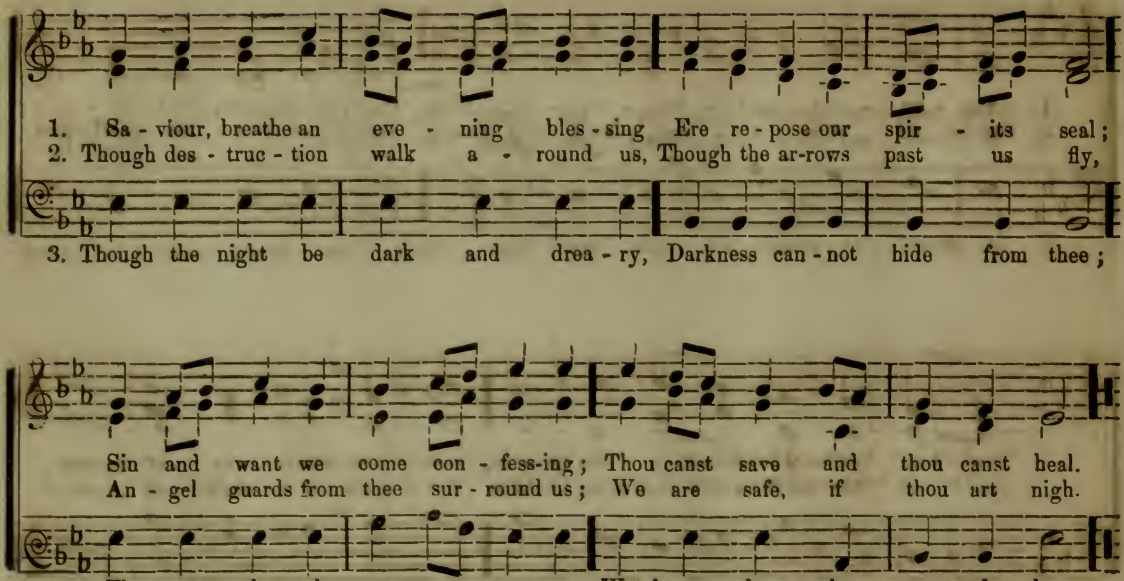

1. Now let me make the Lord my trust, And prac - tise all that's good;
2. I to my God my ways com - mit, And cheer - ful wait his will:
So shall I dwell a - mong the just, And he'll pro - vide me food.
Thy hand which guides my doubt - ful feet, Shall my de - sires ful - fil.

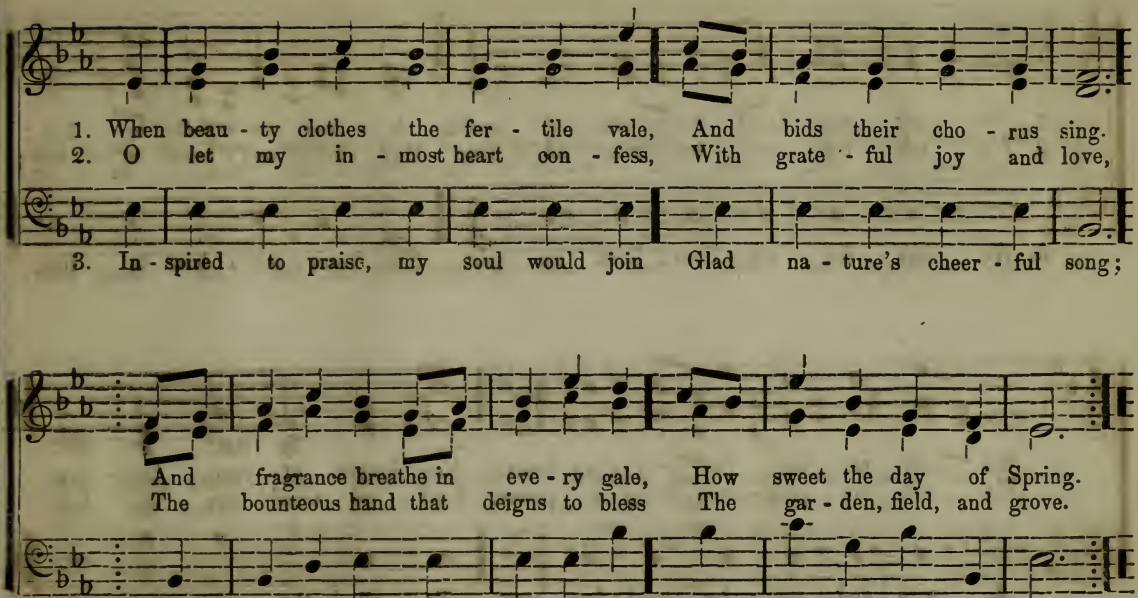

1. Now be my heart in - spired to sing The glo - ries of my Sa - viour, King;
2. Thy throne, O God, for - ev - er stands; Grace is the scep - tre in thy hands:
3. Let end - less hon - ors crown thy head; Let eve - ry age thy prai - ses spread,
He comes with bles - sings from a - bove, And wins the na - tions to his love.
Thy laws and works are just and right, But truth and mer - cy thy delight.
Let all the na - tions know thy word, And eve - ry tongue confess thee, Lord.

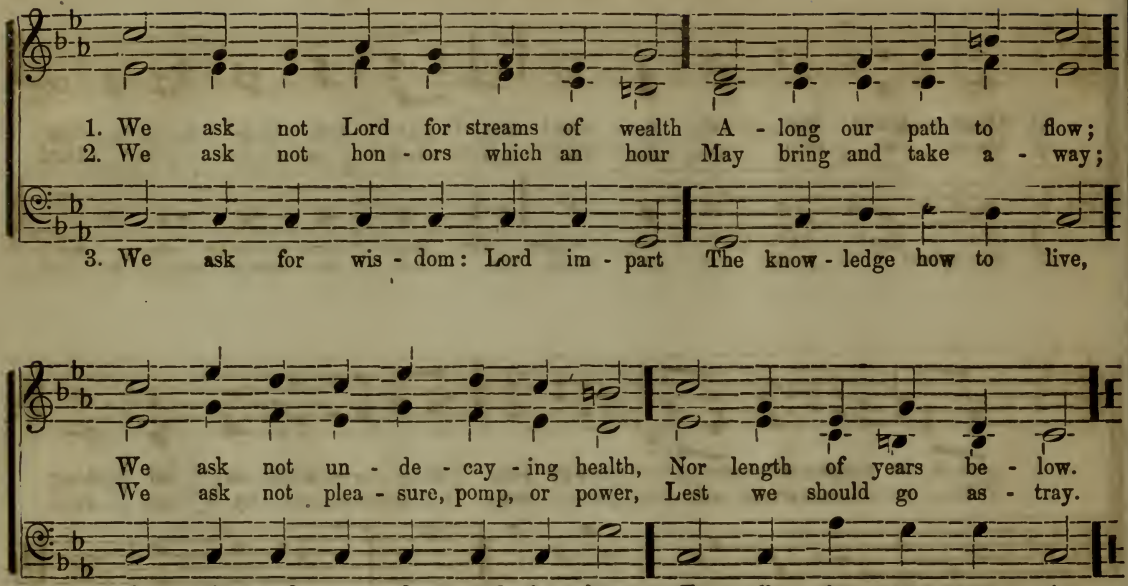

1. A - wake, my tongue; thy tri - bute bring To Him who gave thee power to sing;
2. How vast his knowledge! how profound! A depth where all our thoughts are drowned!
3. Thro' each bright world a - bove, be-hold Ten thou-sand, thousand charms un - fold;
Praise Him who is all praise a - bove, The source of wis - dom and of love.
The stars he num-bers, and their names He gives to all those heaven - ly flames.
Earth, air, and migh - ty seas, com-bine To speak his wis - dom all di - vine

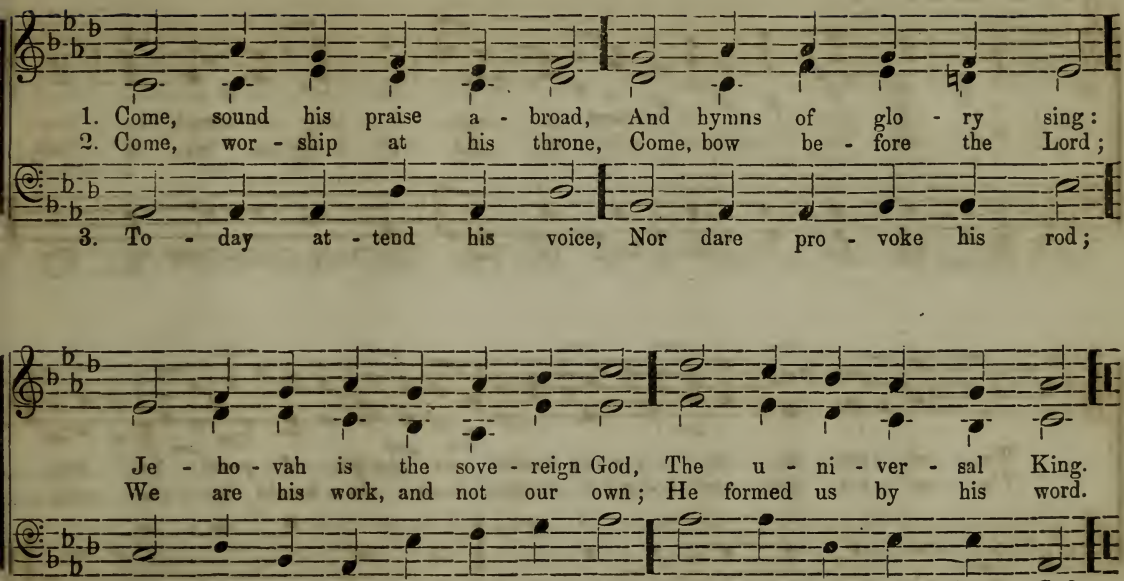

1. Sing, my soul, his won - drous love, Who from yon bright throne a - bove,
2. Heaven and earth by him were made, All is by his scep-tre swayed,
3. Sing, my soul, a - dore his name, Let his glo - ry be thy theme.
Ev - er watch - ful o'er our race, Still to man ex - tends his grace.
What are we, that he should show, So much love to us be - low?
Praise him till he calls thee home, Trust his love for all to come.

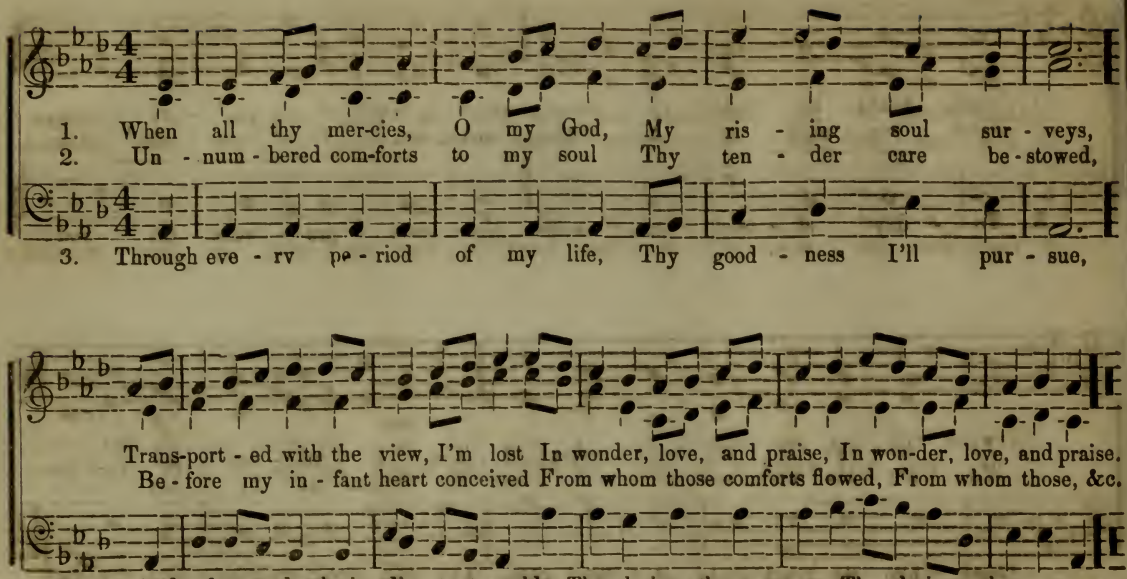

1. For - ev - er and for - ev - er, Lord, Un - changed thou dost re - main;
2. Through cir - cling a - ges, Lord, thy truth, Im - mov - a - ble shall stand,
Thy hand, es - tab - lished in the heavens, Does all their orbs sus - tain.
As doth the earth which thou up - hold'st By thine al - migh - ty hand.

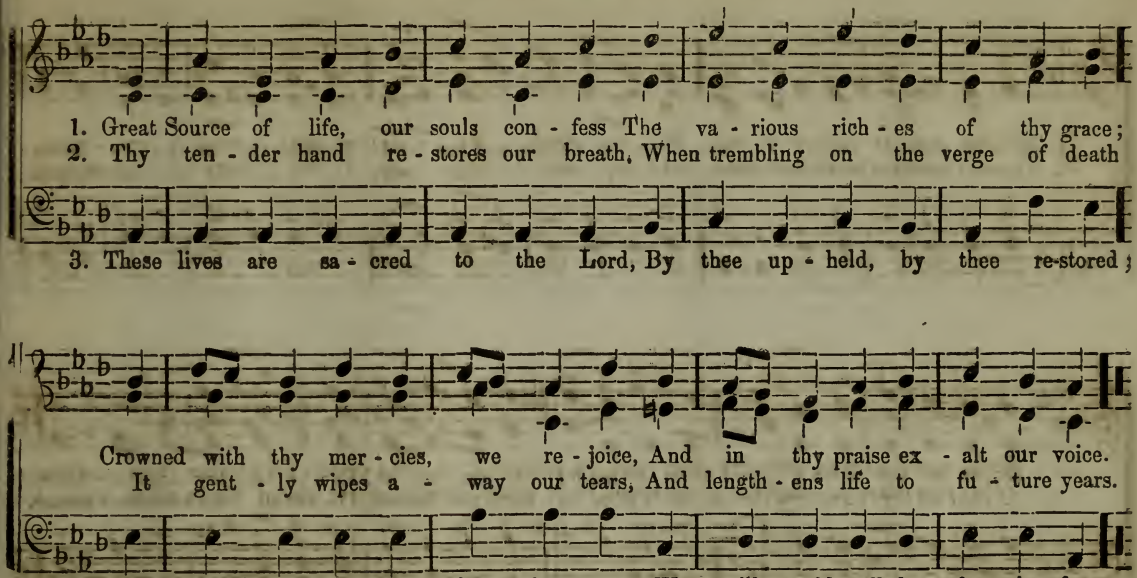

1. Sa - viour, breathe an eve - ning bles - sing Ere re - pose our spir - its seal;
2. Though des - truc - tion walk a - round us, Though the ar-rows past us fly,
3. Though the night be dark and drea - ry, Darkness can - not hide from thee;
Sin and want we come con - fess-ing; Thou canst save and thou canst heal.
An - gel guards from thee sur - round us; We are safe, if thou art nigh.
Thou art he who, nev - er wea - ry, Watch-est where thy peo - ple be.

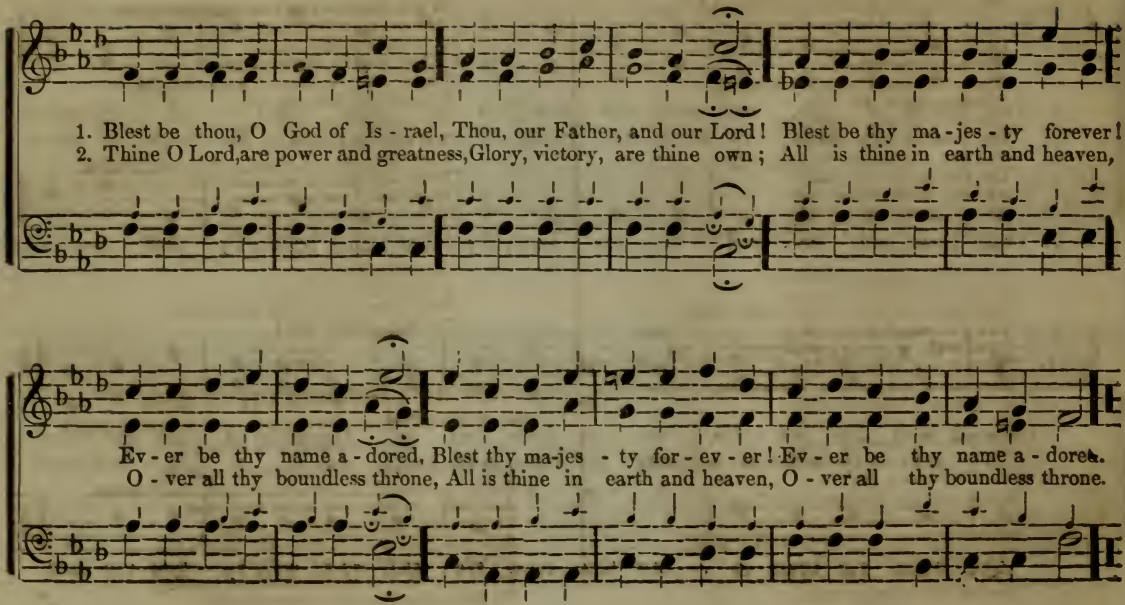

1. When beau - ty clothes the fer - tile vale, And bids their cho - rus sing.
2. O let my in - most heart con - fess, With grate - ful joy and love,
3. In - spired to praise, my soul would join Glad na - ture's cheer - ful song;
And fragrance breathe in eve - ry gale, How sweet the day of Spring.
The bounteous hand that deigns to bless The gar - den, field, and grove.
While love and grat - i - tude com-bine, To tune my cheer - ful tongue


1. We ask not Lord for streams of wealth A - long our path to flow;
2. We ask not hon - ors which an hour May bring and take a - way;
3. We ask for wis - dom: Lord im - part The know - ledge how to live,
We ask not un - de - cay - ing health, Nor length of years be - low.
We ask not plea - sure, pomp, or power, Lest we should go as - tray.
A wise and un - der - stand - ing heart To all thy ser - vants give.


1. Come, sound his praise a - broad, And hymns of glo - ry sing:
2. Come, wor - ship at his throne, Come, bow be - fore the Lord;
3. To - day at - tend his voice, Nor dare pro - voke his rod;
Je - ho - vah is the sove - reign God, The u - ni - ver - sal King.
We are his work, and not our own; He formed us by his word.
Come, like the peo - ple of his choice, And own your gra - cious God.


1. When all thy mer-cies, O my God, My ris - ing soul sur - veys,
2. Un - num - bered com-forts to my soul Thy ten - der care be - stowed,
3. Through eve - ry pe - riod of my life, Thy good - ness I'll pur - sue,
Trans-port - ed with the view, I'm lost In wonder, love, and praise, In won-der, love, and praise.
Be - fore my in - fant heart conceived From whom those comforts flowed, From whom those, &c.
And af - ter death, in dis - tant worlds, The glorious theme renew, The glorious theme renew


1. Great Source of life, our souls con - fess The va - rious rich - es of thy grace;
2. Thy ten - der hand re - stores our breath, When trembling on the verge of death
3. These lives are sa - cred to the Lord, By thee up - held, by thee re-stored;
Crowned with thy mer - cies, we re - joice, And in thy praise ex - alt our voice.
It gent - ly wipes a - way our tears, And length - ens life to fu - ture years.
And while our hours re - new their race, We still would walk be - fore thy face.


1. Blest be thou, O God of Is - rael, Thou, our Father, and our Lord! Blest be thy ma - jes - ty forever!
2. Thine O Lord, are power and greatness, Glory, victory, are thine own; All is thine in earth and heaven,
Ev - er be thy name a - dored, Blest thy ma-jes - ty for - ev - er! Ev - er be thy name a - dored.
O - ver all thy boundless throne, All is thine in earth and heaven, O - ver all thy boundless throne.

No. 1.—'TIS EXHIBITION DAY.

Air, "Lovely Mae."

Oh schoolmates, do you know it?
'Tis exhibition day!
Come shout again, in joyful strain,
'Tis Exhibition day!
The time of ardent longing,
The hour of hope and fear,
The day of earnest, noble strife,
The closing of the year!
All hail, then, happy day!
All hail, thou happy day!
Let all rejoice, with heart and voice,
'Tis Exhibition day!

Yon husbandman awaiteth,
In rip'ning fields of corn,
The crowning time, the blessed time,
The glorious harvest morn.
Then forth with all his reapers,
His reapers strong and bold,
He cleaves the golden, billowy sea,
By summer breezes rolled,
For this our harvest morn,
For this our harvest day,
We'll shout with gladsome heart and voice,
'Tis Exhibition day!

When war her trumpet soundeth,
And rolls the deafening drum,
With flashing sword and deadly gun,
The hosts to battle come,
And soon must *we* to conflict,
Amidst the stormy world;
While many a shaft of hate and strife
Around us will be hurled.
O, youthful soldiers all,
When sounds the battle call.
Begirt with Wisdom's armor bright,
Ye shall not faint or fall.

'Tis here we don our armor,
'Tis here the mind we fill
With thoughts of beauty, rare and bright,
With strength to work our will.
Now, dwell we near a fountain,
Now, may we taste the wave.
Then deeply will we quaff, and bless
The bounteous hand that gave.
O! exhibition day!
O fearful, happy day!
With merry voice, let all rejoice,
'Tis Exhibition day!

No. 2.—OUR VOYAGE OF LIFE.

IDEA FROM COLE'S BEAUTIFUL PICTURE, THE "VOYAGE OF LIFE."

Air, "Lone Starry Hours."

Lo! the morning of life beameth o'er us,
Hark! sweet birds now awake from their dream,
And sing, on yon dew laden branches
To the lilies that border the stream;
And thy river—oh Time—rolls before us,
And our bark rushes forth from the strand,
Swiftly forth o'er the blue billow hasting,
To the bright,—to the beautiful land.

"Now adieu, now adieu," cries the angel,
Our angel, who stands by the shore;
"God speed ye, oh loved ones, forever,
Till your course, till the bright day be o'er!"
And lifting our eyes to yon palace,
Shining fair 'mid the clouds of the west;
Bear we on, o'er the swift rolling waters,
Haste we on, to the land of the blest.

"Ah, beware, ah beware thee, oh stranger!
For the eddies are whirling below,
And there's many a bark, scorning danger,
Deep down in the path that ye go."
Bearing on, bearing on, ever hopeful,
Singing gaily, we'll fear nevermore;
Firm in heart, we will press through all danger,
Bearing on to the far distant shore;

Sailing on, sailing on, ever hopeful,
To the palace that shines in the west,
Down thy stream, hoary time, blithly wending,
Toiling on to the home of the blest;
And we'll sing, while the day beameth gaily,
And we'll shout till the hills echo wide,
Giving praise to the power that attends us,
To our Father, our Helper and Guide.

No. 3.—PLATO'S SCHOOL

Air "Nelly Bly."

Long ago, long ago,
Under Grecian rule,
There was a man named Plato,
And he kept a famous school.

Heigh! ho! Athens boys,
Did you like to go!
Was he such a clever man?
For we should like to know.

People thought, that he taught,
Children like a book,
Seated under leafy boughs,
That in the breezes shook,
Ha! ha! what a place!
Academic grove.
What a place to teach a school
With only sky above!

People say,
In that day,
Text books were not known,
Plato taught by writing books,
And word of mouth alone.
Ha! ha! Athens boys,
What a way to learn;
To the old and classic days,
Ah, we would not return.

Long ago, long ago,
Under Grecian rule,
They could not raise one spelling book,
To teach a boy at school.
Dark day! iron age!
Better times we see;
And the youth of classic fame,
Were not so blest as we,

Shout, shout! All the boys,
Raise the song again,
We are stronger than the Greeks

And we'll be wiser men.
Sing, sing, merry girls,
Ye have cause to sing,
For the glorious modern days,
Let all our voices ring.

No. 4.—RAILROAD SONG.

FROM "FAIRY LAND."

Tune, "Nelly Bly."

Conductor.—Pay your fare, my little maid,
We cannot long delay,
I must rush the lightning train
A thousand miles to-day!
Ring the bell, blow the whistle,
Shrilly, clear and strong.
Blow the whistle, ring the bell,
Rush the train along.

Chorus of Passengers—Ring the bell, blow the whistle,
Do not thus delay.
You must rush the lightning train,
A thousand miles to-day!

Fiorella—I cannot pay, I wish I could,
I've left my purse at home,
For I have come from fairy land,
Around the world to roam.

Conductor—You cannot go, my pretty maid,
To carry you were wrong,
Blow the whistle, ring the bell,
Rush the train along.

Chorus of Passengers—Ring the bell, &c.

Old Gentleman—Pray don't refuse the little maid.
I'll pay her fare with pleasure.
Jump on, my dear, and when you're there,
Repay me at your leisure,
Now ring the bell and blow the whistle,
Shrilly, clear and strong;
Blow the whistle, ring the bell,
Rush the train along.

Passengers—Ring the bell, &c.

No. 5.—WHEN THE BLIND RECEIVETH VISION.

Tune, "Lone Starry Hours."

When the blind receiveth vision,
And views the landscape wide,
What pictures fair, elysian,
Meet the eye on every side;
And now on heaven's soft azure,
And now on the winding stream,
And now where the ever blest flowers
Bloom so fair in the day's soft beam.

And thus, when the soul awaking,
Soars up to its Maker's throne,
Then the whole creation shineth
With a beauty before unknown;
O, the eyes of the blest in Heaven,
From their homes of joy and bliss,
See not in the fair creation,
A brighter world than this.

No. 6.—INDEPENDENCE ODE.

WRITTEN BY MRS. S. E. DAWES.

Tune, "Hail Columbia."

Hail our glorious natal day,
The dawn of Freedom's blissful ray,
When rose Columbia's noble brave,
When rose Columbia's noble brave,
And Freedom's banner wide unfurled,
The gaze of all the tyrant world,
Declared aloud on every hand,
Independence to our land.
'Tis meet our grateful songs should rise,
In swelling chorus to the skies.
Let our watchword ever be,
Our country and our Liberty,
Guarding thus our sacred right,
We will fear no tyrant's might.

Hail ye noble forms that bled,
Columbia's immortal dead.
Ye left your homes at Freedom's call,
Ye left your homes at Freedom's call—
And in the battle field ye fought,
And gained the boon ye bravely sought.
The God of battles lent his aid,
To him let grateful thanks be paid,
Ever let the nation all,
When danger threatens, on him call.
Let our watchword ever be, &c.

Illustrious Chief! our nation's boast,
Who led to battle Freedom's host—
Thy name through all the world shall sound,
Thy name through all the world shall sound
And WASHINGTON'S heroic fame,
Columbia's sons shall ever claim.
With patriot zeal our voice we raise,
Swelling high his glorious praise,
Let it echo far and wide,
Sound in full melodious tide.
Let our watchword ever be, &c.

Hail again our natal morn,
Million hearts have blessed thy dawn,
A beacon light thou'l e'er remain,
A beacon light thou'l e'er remain.
This day is heard from shore to shore
The joyful bell, the connon's roar.
Oh may the soul-inspiring strain,
Sound where e'er is forged a chain.
Never may our nation's star,
Set in blood or pale in war.
Let our watchword ever be, &c.

No. 7.—THE SAILOR.

Tune, "Bonny Doon."

"I love to gaze on the dark rolling ocean,
I soon must be sailing across the blue sea,
And calmly I look on the billows' commotion,
And welcome the breezes, so wild and so free,
Farewell, ye loved ones, now joy be with you,
My wife and my children; returning again,
Your tears shall vanish, your grief shall be gladness,
When safely our vessel returns o'er the sea."

"Then God be with thee, farewell to thee, sailor,
Ride safely, secure, on the wild heaving sea,
And ever remember, when peril surrounds thee,
The hearts at the fireside are praying for thee!"
Through many a tempest, by danger surrounded,
His bark floats securely, on ocean's white crest,
There's one who controlleth the sea and tempest,
And calmly and fearless our sailor may rest.

Ah now he's sailing afar o'er the ocean,
He's gliding amid the green isles of the sea,
And thoughts of his home fill his heart with emotion,
When he knows that his loved ones are bending the knee.
And now returning, his bark homeward speeding,
Parts swiftly the waves of the blue rolling sea,
O haste thee, O haste thee, thou storm beaten sailor,
The hearts at the fireside are longing for thee!

No. 8.—SONG FOR THE FOURTH OF JULY.

Tune, "Massa's in the cold ground."

Now the cannon's voice is pealing,
And music fills the air,
See! how brightly yonder waveth
Columbia's banner, proud and fair,
Hark, the bells so gladly ringing!
Then wake our cheerful lay.
Our hearts, our hearts for joy are ringing,
On Liberty's blest natal day.
Hail, day of Freedom!
Now shouts of joy arise,
For thee, grateful anthems,
Sound ever through the echoing skies.

Through these happy hours forgetting
All thought of evil strife,
Columbia's millions now uniting
Give praises for the nation's life
Though in manly contest joining,
They battle for the right,
Oft they wished the war were over,
That the darkness would give place to light
Hail, happy nation!
Our land, our land must be,
Forever, forever,
The chosen home of liberty!

Then, while the cannon's voice is pealing,
And our bright flag decks the seas,
And while all hearts with joy are swelling,
To the Heavens let our song arise!
And by the shores of either ocean,
And o'er the prairies wide,
Of North, and South, and West united,
Be Liberty the joy and pride.
Hail, happy nation!
Our land, our land must be,
Forever, forever,
The chosen land of Liberty.

No. 9.—FAREWELL SONG.

FOR THE CLOSE OF MEETINGS.

Tune, "Auld Lang Syne."

The scene is o'er, we now must part,
Perhaps ne'er meet again;

Father, if such should be our lot,
Wilt thou with each remain.
Then while we may, our songs we'll raise,
And hand and heart entwine,
And pledge to each our warmest love,
For auld lang syne.

A happy, joyous day we've passed,
With friends and kindred dear;
Their precepts, and their kind advice,
Find a true welcome here.
Let joy and gladness reign supreme,
All anxious care resign,
And song leap forth from every heart,
For auld lang syne.

The little bands we're wont to meet,
Around this cherished spot,
Are with us now — God bless them all —
They'll never be forgot.
Whene'er we celebrate this day,
These friends shall with us join;
O, may the tie through life exist,
For auld lang syne.

The words of wisdom, truth, and power,
So strongly urged to-day,
Demand our serious thought and care,
Then may we them obey.
To do the right should be our aim;
For this should all combine,
To cheer each other on through life,
For auld lang syne.

And now, kind teachers, parents, friends,
To each, and all, "good night;"
Long may the pleasures of this day
Live in our memories bright.
Good night, good night, a kind good night,
Be joy, peace, love divine,
A chain to bind us, heart to heart,
For auld lang syne.

No. 10.—HYMN.

Tune, "The Morning light is breaking."

1 We come, in life's fair morning,
In deep humility,
And, all illusions scorning,
Would truly worship thee.
Great God! accept our praises,
The prayers we offer now,
The eye that upward gazes,
The heart that bends so low.

2 The rainbow, after showers,
Proclaims that Thou art good;
And e'en the tiniest flowers
Bespeak our gratitude.
And, as the planets nightly
O'er us in light appear,
So, bending o'er us brightly,
We'd feel Thee ever near.

3 And radiant is the glory
That beams from thy dear Son;
We love the sacred story
Of wonders he has done.

His words, oh! how much dearer
Than all that earth can give!
They bring Thee to us nearer,
And make our souls to live.

4 Then send thy choicest blessing,
To crown this happy place,
Where, thy rich word possessing,
We seek thy promised grace.
And be it our endeavor
To triumph over sin,
And through thy Son, our Saviour,
The crown of life to win.

No. 11,—FAREWELL TO SCHOOL.

Tune, "Oh Boys Carry Me 'long."

Ah, now farewell!
The *life of school* is o'er,
For time hath flown, the year is gone;—
We part, to meet no more.
And some to the world,
To share in its toil and cheer,
And some will soon return again,
To live yet pleasantly here,
Ah! friends, now farewell!
Sadly we raise the strain,
Sadly we cry,—adieu, adieu!
We never shall meet again!

Ah, now farewell,
To those who forth must go,
There's many a sunny day for you,
There's many a storm, we know.
But ye shall prevail,
If ye be but faithful and true,
And the beauteous promise of joyous youth,
Shall be *fulfilled* in you.
Ah, friends now farewell!
Sadly we cry, adieu!
And though we ne'er may meet again,
We'll be to memory true.

Ah, now farewell!
The days of youth, we know,
Swiftly they fly, and soon, ah, soon,
The remnant forth must go.
And some to the grave,
And some to a distant clime,
And some float many a year, a-down
Thy mighty river, O Time!
Ah, then, now farewell!
Sadly we sing, adieu!
When the merry days of youth are gone,
We'll be to memory true!

Ah, now, farewell!
Hopeful, we sing once more,
For we hope to meet in a better land,
When the hurry of life is o'er.
And there may we greet,
The loving friends of youth,
And there forever sweetly sing
In praise of love and truth.
Ah, friends, now farewell!
On earth we meet no more,
But we'll hope to meet in joy again,
On the blessed heavenly shore.

YOUNG AMERICA.

Tune, "Wait for the Wagon."

1 Did you e'er see such a medley,
As occurs among the great,
The great, or little people
Who aspire to rule the state.
Now they solemnly assure you,
Truth is white. Now, truth is black,
They are now for rushing forward,
And now for turning back.
Wait, sir Politician!
Wait, sir Politician!
Young America's growing,
And he's to rule the state.

2 There are people, always preaching,
That we must obey the law.
If you take *them* up for anything,
Then, surprised, they cry "what for?"
There are people always crying,
That the Union's breaking through,
We'll be lost if *they* don't save us,
Yet the Union worries through.
Wait for Young America!
Wait a little longer,
Young America's growing, and
He'll make the Union stronger.

3 Now are you, sirs, a native,
Who would not trust a foreigner,
To be Alderman, or Mayor,
Or Constable, or Coroner?
Or are you a Cosmopolite,
Who bows to all creation.
To others, may be, more polite
Than to the Yankee nation?
Wait for Young America!
Youthful, free America!
He's growing and he's thinking,
And he's to rule the state.

4 There are all sides of a story,
And which is right I don't know,
But wait, sirs, till I'm older,
And see, then, if I wont know!
Then wait, Sir Politician,
Be careful what you do,
Take care of Young America,
And he'll take care of you.
Wait for Young America,
Wait for Young America,
Take care of Young America,
And he'll take care of you.

5 And the girls, so soft and gentle,
When America rules the state,
He will need a fair sweet maiden,
To keep America straight.
So they who sing before you
Will show you when's occasion,
How so wisely and so firmly,
They will rule this mighty nation.
Wait for Young America!
Wait for Miss America!
Young America's is coming,
And you'll not have long to wait.

THE BLACKSMITHS.

Tune, "Uncle Ned."

O a merry, merry life lead the sons of the forge,
As their watch-fires brightly glow,
And they feed the flames as they swell and surge,
With the blast that roars below.
Then sing for the brawny arm,
And the heart most kind and true,
For the blacksmith hath no thought of harm,
Whatever his hand may do.

2 When the farmer hath broken his plough or hoe,
Or the wag'ner lost a tire,
Then down to the blacksmith's shop they go,
And sit by the roaring fire,
Then sing, &c.

3 We have taken the spear and the sword of war,
And bent them to prune the vine,
And we fashion tools for the builder bold,
And probes for the hidden mine.
Then sing, &c.

4 And all the land could no longer stand,
Should his busy hand be still,
With the anvil ringing from morn till eve,
And the cunning to work his will.
Then sing, &c.

THE PEACEMAKERS.

Tune, "Oh Susannah."

1 *Mary.* O brothers do not quarrel, for it is a foolish way,
To get so soon offended in our study or our play,
He did not mean to strike you sir, nor should you angry be,
For O he loves you dearly, and no better friend than he.

Chorus. Charlie, Georgie! no longer strive and cry.
O list to gentle Mary now, and lay your anger by.

2 *Georgie.* O listen merry Charlie, and no longer strive and cry,
I'm sure that you'll forgive me, when sweet Mary bids you try,
O I was rather hasty, and I gave you needless pain,
But Charlie, now forgive me, and I'll not do so again.

Chorus. Charlie, Georgie! no longer strive and cry,
O list to gentle Mary now, and lay your anger by.

3 *Charlie.* Well, well, if I forgive him he'll be plagueing me again,
M. And seven times if he trouble you, O still in love refrain;
Then Georgie take my hand once more, I'd rather be your friend,
O I was rather hasty too, so let us both amend.

Chorus. Charlie, Georgie! no longer strive and cry,
O list to gentle Mary now, and lay your anger by.

4 *Both.* And when the people go to war, I wish that every nation
Had once a gentle Mary there to offer arbitration.
O soon would slumber on their cliffs, the eagle and the lion,
And soon the cannon all would melt, and turn to railroad iron.

Chorus. Arbitration! O that's the word for me!
Adieu to all our battles on the land and on the sea!

THE MACHINIST.

Tune, "Pirate's Serenade."

Who knoweth the might in the heart of a man,
And the deeds he will dare for his glory and power!
From the days of the flood, aye since time first began,
His hand hath been busy in city and tower.
Though Babel's hugh form lie crumbled and waste.

There were deeds still more worthy the tribes of the east,
Rose the Propylon huge, and the Pyramid tall,
And the lusty machinist was master in all.

By the portals of Thebes creaks the lumbering crane,
And war galleys rush through the ocean amain,
And towers cloud high the Rhodan Coloss,
And the Roman seige engines their death volley toss,
And deep in his cave grim Vulcan is seen,
Still forging and building the massy machine.
And we are his heirs, for glory and fame,
And the world shall submit to the might of our name.

Have ye seen when dark storms roll surges on high,
How our fire vessels huge do the tempest defy,
Have ye seen our black steeds rush fiercely on land;
No power can arrest them, no arm can withstand,
And the nations they bind with silver and gold
Still crushing to earth the evil and bold,
And the red demon War on the track soon shall fall,
And the lusty machinest be master in all.

CHRISTMAS SONG.

Tune, "Rosa Lee."

Hanging on the Christmas bough,
U le a la, o la e!
I found, what would you give to know?

☞ For this line let the singers insert whatever they have placed on the tree.

And I cannot tell who placed it there,
But I've left a gift on the branches, too,
And perhaps 'tis gone to the donor fair
On the pretty Christmas tree;
Hail, the merry Christmas tree

While we hail this happy hour
Let us bless the healing power,
Of friendship, love, and social ties,
The bond we love, the state we prize.
No strife we'll cherish in our band,
But live like friends in fairy land,
Pledged around the Christmas tree,
Pledged around the Christmas tree.

And though this happy hour be past,
We hope it will not prove the last,
Then fare ye well, our friends so dear,
We'll meet, perhaps, another year;
And sooner yet we hope to be
In the happy courts of industry;
Palace fair of industry,
Ope your golden gates to me!

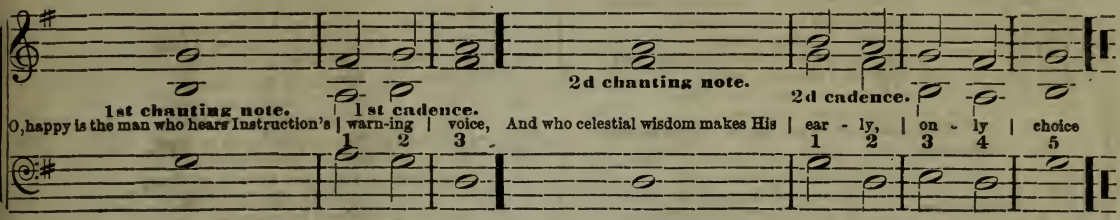
CHRISTMAS.

Tune, "I have come from a happy land."

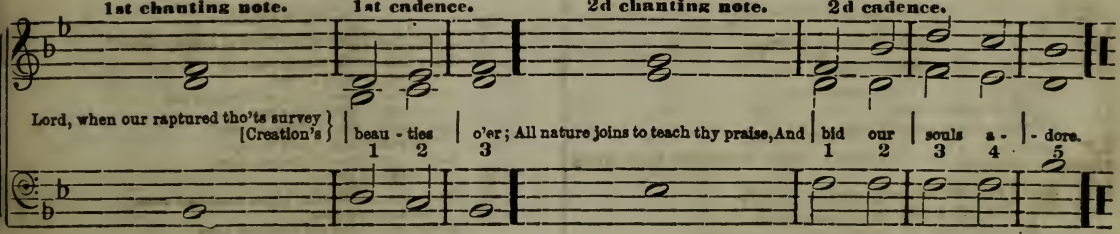
O the days of the fading year,
Are bright days for me,
With their pleasant sun and wintry air,
And merry Christmas tree;
Dance round the Christmas tree!
Precious fruit it bears to-day,
Dance round the Christmas tree!
Joyous and gay.

When the north wind blows loud and clear,
Like trumpet afar,
O the icy months are welcome here,
And their king in snowy car.

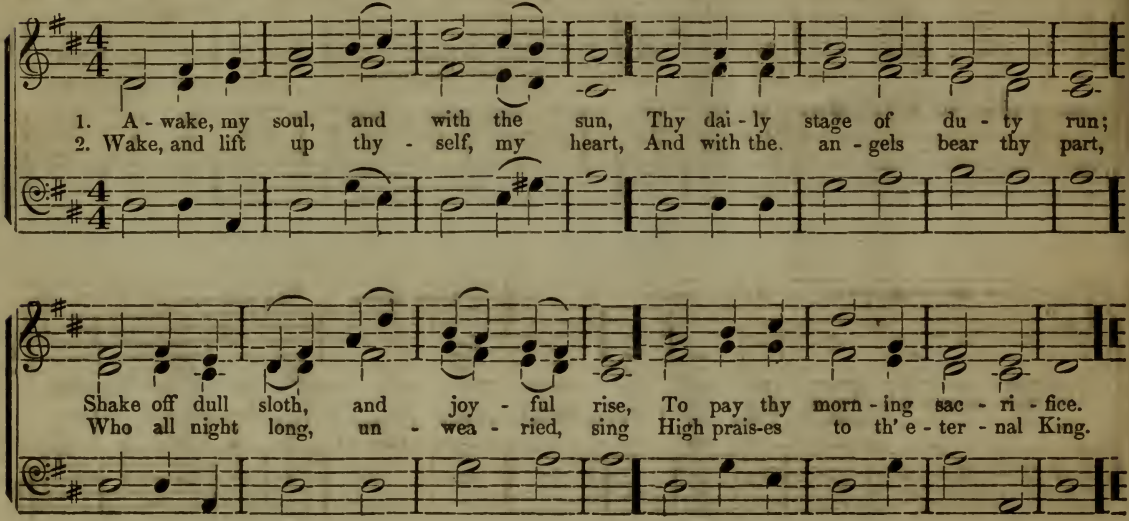
NOTE. Any of the preceding hymns may be sung to these chants, by singing the whole of the first line of each verse and part of the 2d line, to the 1st chanting note, the last three syllables of the second line to the first cadence, the whole of the third and part of the fourth line to the second chanting note, and the last five syllables to the second or last cadence.

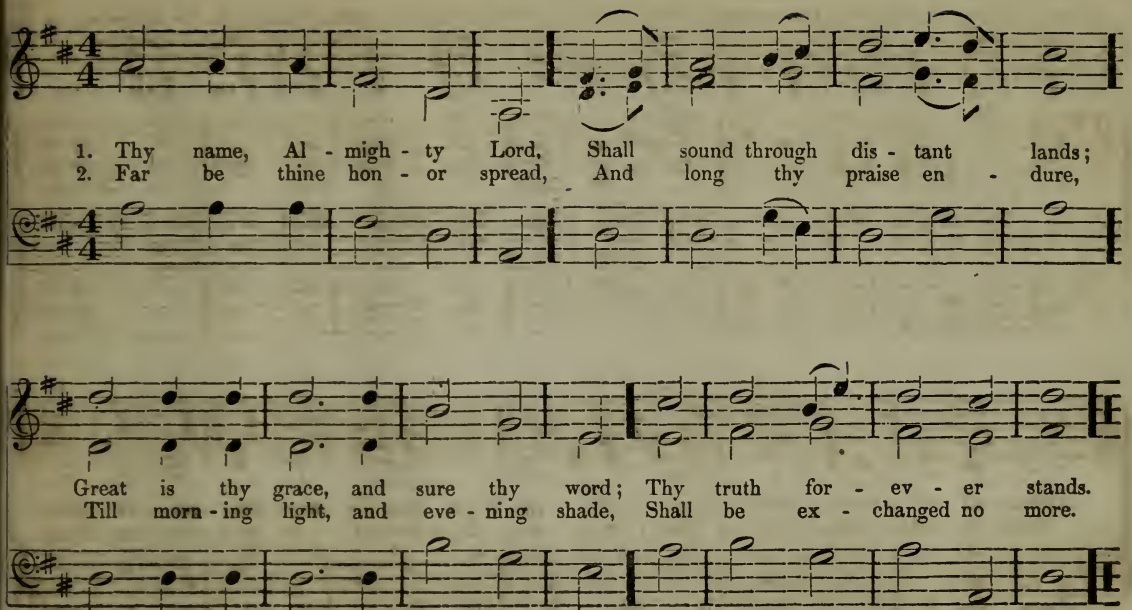


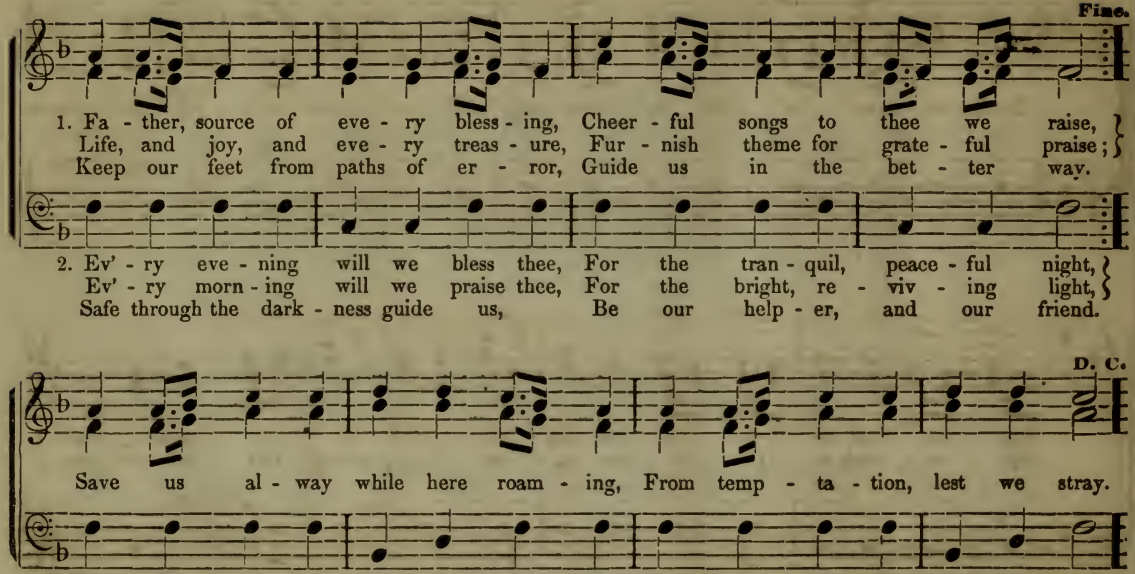
CHANT. No. 2.

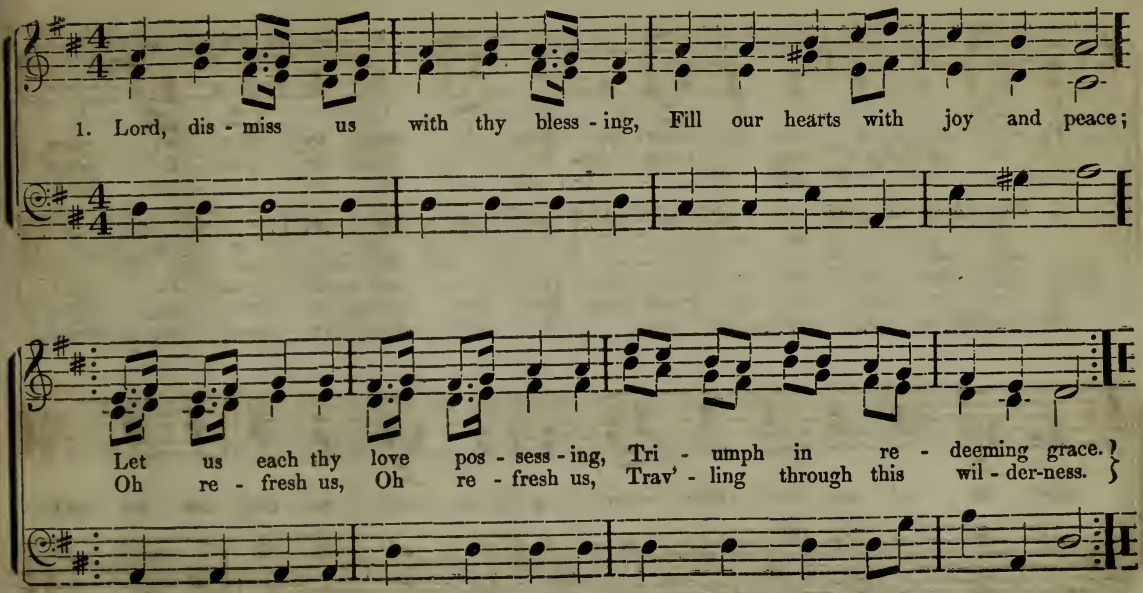
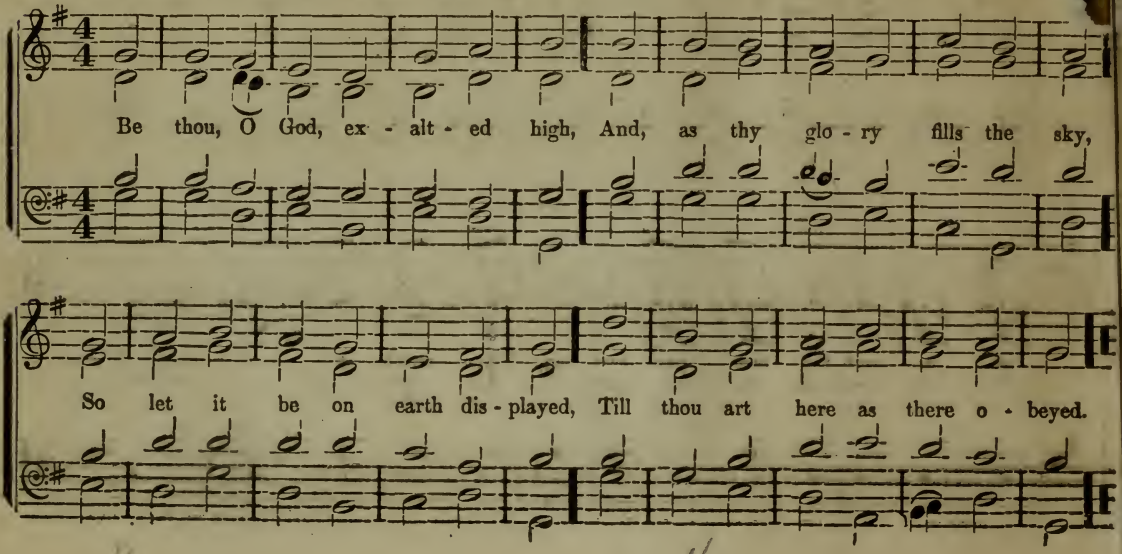


NOTE. The hymns attached to the preceding chorals, can also, when the metres agree, be sung to the following, or any other appropriate tunes. A teacher, who will keep on his desk a collection of church music, may select tunes from that, and use the last portion of this book as a hymn book, thus securing a great variety of sacred music for opening and closing services, and preparing his pupils to sing well in Sabbath school and church.




1. Thy name, Al - migh - ty Lord, Shall sound through dis - tant lands;
2. Far be thine hon - or spread, And long thy praise en - dure,
Great is thy grace, and sure thy word; Thy truth for - ev - er stands.
Till morn - ing light, and eve - ning shade, Shall be ex - changed no more.


Fine.
1. Fa - ther, source of eve - ry bless - ing, Cheer - ful songs to thee we raise,
Life, and joy, and eve - ry treas - ure, Fur - nish theme for grate - ful praise;
Keep our feet from paths of er - ror, Guide us in the bet - ter way.
2. Ev' - ry eve - ning will we bless thee, For the tran - quil, peace - ful night,
Ev' - ry morn - ing will we praise thee, For the bright, re - viv - ing light,
Safe through the dark - ness guide us, Be our help - er, and our friend.
D. C.
Save us al - way while here roam - ing, From temp - ta - tion, lest we stray.
When the night of death is near us, Do thou then our steps at - tend.


1. Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace;
Let us each thy love pos - sess - ing, Tri - umph in re - deeming grace.
Oh re - fresh us, Oh re - fresh us, Trav' - ling through this wil - der-ness.

NOTE. In a school sufficiently advanced, all four parts of the tune may be sung, i. e. the tenor and base an octave abov their proper pitch, and the tenor sung softly, as it is, in such a case, the highest part. Or the teacher can sing base, w few low alto voices take the tenor at its natural pitch.